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THE ILIAD OF HOMER

BOOKS XIII-XXIV





Plate I.—Homeric Warrior fully armed. (See also Plate VI.)

ΟΜΗΡΟΥ ΙΛΙΑΣ

THE
ILIAD OF HOMER

EDITED

WITH GENERAL AND GRAMMATICAL INTRODUCTIONS
NOTES, AND APPENDICES

BY

WALTER LEAF, Litt.D.

LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE

AND

M. A. BAYFIELD, M.A.

HEADMASTER OF EASTBOURNE COLLEGE

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PREFACE

THE notes to the present edition of the *Iliad* are based upon those of Dr. Leaf's well-known edition and his more recently published *Companion to the Iliad*. For the additions and alterations made to adapt the book to its purpose I am myself solely responsible; but it is proper to state that Dr. Leaf has read through the sheets and freely given me assistance in the preparation. He is further to be understood to assent to any divergences from his previously published views which the book may exhibit.

In the preparation of the *Grammatical Introduction* I have made use of those three invaluable works, Monro's *Homeric Grammar*, Kühner's *Greek Grammar* (an inexhaustible treasury of examples), and Goodwin's *Moods and Tenses*. It will be seen that I have adopted Professor Goodwin's theory of the original meanings of the Subjunctive and Optative (§§ 41, 42). The section on **κε(ν)** and **ἄν** (44) gives a new account of those particles, based on a careful examination of every example occurring in the *Iliad*

and *Odyssey*. The labour of collecting the examples has been considerable, but it will have been well spent, if the resulting theory, which covers almost all the Attic uses of **άν**, should win general acceptance. The length to which the section has grown is, I hope, justified by the fact that the particles occur on every page of the poems, while no convincing or even consistent account of them has hitherto been offered.

A far more important matter is treated of in the Appendix (A) on Homeric Armour, to which attention is specially directed. If the views there given are correct, almost everything written on the subject previously to the appearance of Dr. Reichel's revolutionary work has ceased to be of any value.

The reproduction of the famous Vaphio Cups shown in Plate V gives an excellent idea of the freedom and vigour which characterised Mykenaeen art, and may reasonably be taken to suggest the treatment imagined by the poet for the subjects of the shield of Achilles. A detailed account of the cups will be found at p. 350 of Schuchhardt's *Schliemann's Excavations* (English translation), a work which every school library should possess.

I have to thank my friend Miss Alice Knox for the two drawings of the Warrior, and my colleague Mr. R. B. Botheras for the drawing of the Hera.

M. A. B.

EASTBOURNE COLLEGE,

May 1898.

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INTRODUCTION

BEFORE the beginnings of European history there dwelt in Greece a people who called themselves Achaians. They had probably come from the North, through Thrace, and had settled in Thessaly and Boeotia, in the Peloponnesos, in the islands of the western coast, in Crete, and in a few of the neighbouring islands which lie between Crete and the coast of Asia Minor. They were a pure Greek race, and spoke a pure Greek tongue, the parent of those dialects which the Greeks themselves in after years distinguished as Aiolic.

The main seat of the Achaians was the inland fortress of Mykenai, in the hills between Corinth and the Gulf of Argos. But they were divided among many petty princes, who dwelt in various strong towns, chiefly along the eastern coasts and the islands, and with few important settlements perhaps only Pylos and Kalydon—in the west. Sparta was probably their main settlement next after Mykenai.

When they came into Greece we cannot even approximately tell. But we know that in the twelfth and thirteenth centuries B.C. they had attained to great wealth, and had produced a vigorous and beautiful

school of art. They were great builders, and much of their work is still, after more than three thousand years, a marvel for boldness of conception and solidity of construction. Their rule must have lasted for several centuries, but at length it fell, about 1000 B.C., before the invading Dorians, a rude tribe of Greek mountaineers, who pressed southwards from the hills around Thessaly.

The period at which we become acquainted with the Achæians is that of the height of their civilization. Such knowledge as we have of them at this time, the twelfth and thirteenth centuries B.C., we owe to the discoveries of Dr. Schliemann at Mykenai, since supplemented by excavations at other sites in Greece. It is at a later period, probably less than a century before their destruction by the Dorians, that we gain a more intimate acquaintance with them through the two great poems which they have left us as their intellectual inheritance, the *Iliad* and the *Odyssey*.

These poems have often been spoken of as popular poetry, *Volkspoesie*, and have even been compared to the ballad poetry of our own and other nations. It is now generally recognized that this conception is radically false. The *Iliad* and *Odyssey* are essentially and above all court poems. They were composed to be sung in the splendid palaces of a ruling aristocracy, and the commonalty have no part or lot as actors in them. Even the slave and swine-herd Eumaios, the only figure of the lower class of heroic society who takes a leading part in either poem, is described as of princely birth, kidnapped when a child and sold as a slave by Phœnician traders. When the common sort are mentioned in the *Iliad* in contrast to the 'kings' it is in terms of supreme

disdain; only one of them, Thersites, is given an individuality, and then only that he may be held up to ridicule and humiliation. This is the first point which must be clearly grasped by those who would enter into the spirit of Homer; that the poems are aristocratic and courtly, not popular.

The next is, that they are not to be regarded as the outcome of a young and primitive people. They are the offspring of an advanced civilization, the growth of centuries; and of a civilization which was approaching its decline and fall. It was in some respects a civilization even more advanced than that which grew out of the ruin brought about by the invasion of the Dorians.

When we attempt to fix the birthplace of the poems, we are confronted with a problem of great magnitude and complexity. After the occupation of the Peloponnesos by the Dorians, as is well known, three great streams of colonization began to flow from Greece to the opposite coast of Asia Minor: the Achaïans, leading the Aïolian migration, formed settlements in the northern parts of the sea-board, the Ionians¹ in the centre, and the Dorians in the south. For two reasons—first, because the traditional knowledge of the poems came to classical Greece through the Asiatic Ionians;²

¹ The origin of the Ionians is still a moot point. According to Herodotus they were the descendants of the Pelasgi, the original inhabitants of the Peloponnesos, who had been reduced to the condition of a subject population under the rule of their Achaïan conquerors, and had been Hellenized by them. There are good grounds for believing that this is essentially the truth.

² The student may be reminded that it is mainly from the Ionians of Asia Minor that the literature of historical Greece took its new birth.

and secondly, because the language in which they have been handed down, though somewhat mixed, is in the main Ionian,—it has been supposed that the *Iliad* and *Odyssey* were originally composed in Asia Minor. This was the unanimous belief of antiquity, and it is maintained by many scholars in the present day. There are, however, almost overwhelming considerations which point to Achaia as the birthplace of the poems.

There can be no doubt that, wherever and whenever the poems were composed, they profess to be compositions of poets living in Greece proper among the princes of Achaia. Ostensibly at least they are entirely pre-Dorian. There is not one word of the great catastrophe which changed the face of Greece, nor a single hint at the new life which sprang up after the great migration, and changed the eastern Mediterranean into a Greek sea. The life depicted in the poems is that of a wealthy aristocracy living on the produce of their lands, confined to Greece proper and Crete, with a few neighbouring islands, governed by hereditary kings, and with a geographical horizon only extending to Egypt on the one side, and perhaps vaguely to Sicily on the other. But the Ionian emigrants were above all things expansive and commercial; their centres were Miletos, Ephesos, Kolophon, and the other great towns of the Asian coasts; their ships and their colonies went freely over all lands, from the recesses of the Black Sea on the one hand to Marseilles and Spain on the other. To suppose that people thus overflowing with living energy should care or be able to remove themselves entirely from their surroundings and throw themselves

into a description of the past without allowing a single allusion, or, so far as we can detect, a single anachronism to escape them, is to credit them first with a power of historic imagination, and next with means of archaeological research, such as have been hardly equalled in the history of the world,—not even in our own age, with all the resources of documentary study to help. For it must not be forgotten that the world of Homer is a real world, not a world of fancy. This is evident in every line of the *Iliad*, and all but the obviously mythical parts of the *Odyssey*. The surroundings among which the characters move are as real and vivid as the characters themselves; and they are as different as possible from the surroundings of poets composing in Ionia. It is not as if we were transported into a mere realm of fairyland, where the poet could imagine and impose upon us such scenery as he thought fit. Whenever we can test the actualities of the poems we find that they are at all events possible, and in many points they coincide in a surprising way with the results which recent discoveries have shewn us.

If in the face of reflections such as these it is difficult to believe in an Asiatic origin for the poems, the theory of an Achaian origin, while it presents no equal difficulties of its own, offers the most satisfactory explanation of the peculiar dialect in which the *Iliad* and *Odyssey* are written. There is no difficulty in supposing that when the sceptre of intellect passed from the worn-out Achaian race to the fresh vigour of Ionia, the latter people took over the poetical inheritance which the old Achaian families, under their new name of Aiolians, had lost the art of keeping up. And

when the poems were taken over by the new singers, it followed of necessity that the dialect was changed. But the change could not be complete. Many of the words of the old Achaian dialect differed in metre from the corresponding Ionian words. Where this happened it was necessary for the new singers either to change the old text and modify whole lines in order to introduce new words of their own, or to keep the old words as they were in spite of their unfamiliarity. The latter course was that which they adopted, and the result was the so-called Epic dialect, which, with its prevailing Ionic colouring, contains many words which the laws of speech as well as the traditions of antiquity tell us are Aiolic. As there is no doubt that the typical Aiolic dialect was that spoken in the northern colonies of Asia Minor, which were peopled by men who claimed to be the immediate descendants of the Achaians, we have every reason to suppose that these words so strangely surviving among others of different stock are nothing but relics of the old Achaian dialect itself.

If this view is correct, we may date the oldest part of the *Iliad*¹ at least to some time before the Dorian invasion, which, according to the traditional chronology, took place about 1000 B.C. ; a date agreeing sufficiently well with the time probably needed for the development of the Asiatic colonies, which arose from the pressure of that invasion, and had already reached a great height of prosperity and power by 750 B.C. But

¹ That is, the First and Second Stratum. The Third Stratum, though probably post-Dorian, is as likely to have been Aiolic as Ionic in its origin.

the poems can hardly be much earlier than the invasion ; for there are various signs which indicate that the civilization which they depict had made some advance beyond that of which we find the material remains in the "shaft tombs" discovered by Dr. Schliemann in the Acropolis of Mykenai. The date of these has now been fixed by Mr. Petrie, from comparison with Egyptian remains, at about 1150 B.C. We can therefore hardly be far wrong, if the poems were composed in Achaian Greece, in dating their origin at about 1050 B.C.

COMPOSITION OF THE ILIAD

A careful examination of the structure of the *Iliad* shews that it cannot be the work of a single poet composing *uno tenore* on a preconceived plan, and that plan the outline of the poem as it has come down to us. It is on the contrary the expansion, by successive additions, of an original poem of much smaller dimensions. This original poem was the **MĀNIC** or *Wrath of Achilles*,¹ to whose great quarrel with Agamemnon the enlargements are nevertheless so subordinated that it still remains the dominant *motif* of the whole. The portions of the *Iliad* which formed the original *Story of the Wrath* are very nearly as follows :

1. The whole of **A** and **B** 1-52, 411-458, 786-810. (Achilles wronged by Agamemnon withdraws himself and his men from the fighting, by way of revenge for the insult he has received. Zeus at the prayer of Thetis sides with Achilles, and induces Agamemnon by a delusive dream, which promises him victory, to lead out

¹ Cp **A** 1 Μᾶνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος.

his forces to battle.¹ The Achaians are in fact to be defeated for want of the help of their chief champion. In the meantime Iris is sent to the Trojans to bid them come out on the plain to battle with assurance of victory.)

2. **A** 61—end. (The Rout of the Greeks.)

3. **O** 592—end, and the whole of **Π**.² (The Achaians are driven back to the ships, which the Trojans attempt to set on fire. Patroklos persuades Achilles to let him lead out the Myrmidons to battle. After doing great deeds he is himself slain by Hektor.)

4. **C** 1-34 (Antilochos brings news of Patroklos' death to Achilles), and scattered portions of **C** and **T** leading up to the issuing of Achilles from the camp as told at **T** 357-399.

5. **T** 381-end, **Φ** 34-138. (Achilles slays Polydoros and Lykaon.)

6. **Φ** 5 40 end and **X** 1-404. (The Slaying of Hektor.)

Such, or nearly such, is the great tale of the "Wrath." Even though here and there in detail we may have missed out some scene,³ or introduced an episode which does not belong, we cannot fail to trace in it the sublime conception of one mind, carried out in flawless strength and impeccable vision. From

¹ In **B** 51 ἀγορήνδε is an alteration; the line occurs in its original form with πολεμόνδε at 443.

² Omitting 40-43, 64, 140-144, 248 (?), 796-800. These lines are those which refer to the wearing by Patroklos of the armour of Achilles. This had no place in the **MĀNIC**, in which Patroklos goes out in his own armour.

³ We might for instance add, but with less certainty, **C** 148-180, 202-313, **T** 40-87, 137-153, 303-325, **T** 353-380.

end to end we note the supreme mark of Greek genius, the unerring relation of the parts to the whole. Every scene is bright and clear before us as if it alone were the creation of its author's mind; yet never for an instant can we forget that each scene is but a step in the development of a plan—a moment in the accomplishment of the counsel of Zeus. It is what we cannot but feel that the *Iliad* as a whole is not, a unity and a creation.

One special mark of the story thus disentangled is too significant to be passed over in silence. The interest from beginning to end is almost purely human. The gods form a background or underplot, but their interference is such as becomes the rulers of the world, not partisans in the battles. They nowhere take any part in the fighting; indeed, they seldom appear at all on the earthly stage. The intervention of Athene in the first book is expressly confined to Achilles alone—

οἷῳ φαίνομένη· τῶν δ' ἄλλων οὔτις ὄρατο -,

as though to let us know that this is the way in which the gods speak to the mind of man. Apollo invisible stuns Patroklos, and Athene appears for a moment to bring Hektor to a stand before Achilles. In other words, the gods appear just so much as to let us know what are the powers which control mankind from heaven; but none the less it is purely human motive and human action which guide the plot.

In this the **MĀNIC** is markedly differently from other parts of the *Iliad*. It is in quite a different spirit that we find Diomedes set to fight Ares and Aphrodite, or Achilles with the River. Even the *Odyssey* is different,

where Athene is always at hand, or Ino or Kirke, to give supernatural aid to Odysseus. It is in this absolute predominance of the human interest that the **MÂNIC** finds the power of appealing to our hearts, not to our fancy only. From beginning to end of it we are in the world and not in fairyland.

Second Stratum.—The additions made to this great story may be divided into two classes. The first of these, which may be called the Second Stratum of the *Iliad*, consists in the main of tales of the prowess of individual heroes. The type of all of them is the *Aristeia* of *Diomedes* in **E** and **Z**. The parts of the *Iliad* to be attributed to this stratum are—

1. **B** (excepting the *Catalogue of the Ships* and those portions stated above to belong to the **MÂNIC**), **Γ**, **Δ**, **E**, **Z**, **H** 1-312.

2. **N** 136-672. (*The Aristeia of Idomeneus*.)

3. Perhaps the *Aristeia* of *Menelaos* over the body of *Patroklos* in **P**.

The term *Aristeia* well characterizes the whole of this stratum, in which individual heroes from time to time come to the front and absorb our interest. Thus in **Γ** and **Δ** *Menelaos* is the hero; in **E** and **Z** *Diomedes*; in **H** *Aias*. The predominance of *Idomeneus* in **N** has been already remarked.¹

This stratum serves a twofold purpose. Its immediate occasion was no doubt to glorify the heroes

¹ The whole stratum cannot however be regarded as contemporaneous; it is possible to trace within it various sub-strata. For instance the duel between *Menelaos* and *Paris* in **Γ** is no doubt subsequent to that between *Aias* and *Hektor* in **H**.

of the great Achaian families who seemed to have received too scanty notice in the **MÂNIC**. This of itself seems enough to mark off this stratum as older than the Dorian invasion ; for the destruction of the old families was the central fact of the new régime, and the wrecks of them surviving as emigrants in Asia Minor can hardly have been able to keep up the old family state, with the family bard to sing the family deeds.

But the Second Stratum has another meaning, which to us is the more important. The deeds of famous ancestors concern us less than the structure of the *Iliad* ; and upon this the Second Stratum has exercised a decisive influence. The first blow to the unity of the plot was given when the *Aristeia of Diomedes* was inserted. The feats of Achilles were over-shadowed by those of Diomedes, and the perfect balance of the old poem was grievously impaired. Yet what a splendid compensation we get for such loss as this is ! We gain a superb panorama of the whole siege of Troy. The Trojan heroes are introduced to us in the same immortal touches which set Agamemnon and Achilles before us in **A**,—Paris, Helen, Priam, Hektor and Andromache, whom we know little or not at all from the **MÂNIC**, are now in living presentment before our eyes. The fighting, which was told in somewhat formal fashion in **A** and **Π**, now takes every variety of incident. We hear of the great families of Greece and of their noble enemies and kinsmen, —Glaukos and Sarpedon of Lykia. As Grote rightly felt, it is books **B—H** which turn the *Achilleid*, as he calls his **MÂNIC**, into an *Iliad*. The poem has become truly Panhellenic.

It is difficult to suppose that the poet of the **MÂNIC** is the author of the Second Stratum; he would scarcely be likely to alter so fundamentally, and (especially in respect of the interference of the gods in the human action) with so different a spirit, the character of his own story. On the other hand it cannot be questioned that the best parts of these books are entirely worthy of the author of the **MÂNIC**: indeed the poet has never lived of whom the scene between Hektor and Andromache is not more than worthy.

Third Stratum.—We now pass into a quite different region. As the Second Stratum consists entirely of *Aristeiai*, the Third is composed of great individual poems, led up to and connected by portions of narrative which are in themselves treated as subordinate. These new poems cannot be ascribed to a desire to glorify particular heroes: they deal mostly with the persons whom we already know, and introduce but few fresh figures. They bear throughout the stamp of creations composed solely for the sake of the delight in beautiful poetry.

The most important of them are—

1. *The Embassy to Achilles* in **I**.
2. *The Capture of the Wall* in **M**.
3. *The Deceiving of Zeus by Hera* in **Ξ** and **O**.
4. *The Making of the Arms of Achilles* in **C**.
5. *The Funeral of Patroklos and the Games* in **Ψ**.
6. *The Ransoming of the Body of Hektor* in **Ω**.

To these must be added certain subordinate poems which have not exercised so deep an influence on the *Iliad* at large, such as—

7. *The Doloneia or Story of Dolon* in **K**.

8. *The Fight of Achilles with the River* in Φ , with its pendant *The Battle of the Gods*.

9. *The Catalogue of the Ships* in B , and numerous shorter episodes which will be discussed in their proper places. The whole of Θ is an instance of connecting narrative, introduced only to lead up to the *Embassy* in I .

The different work of different hands is here far more clearly separable than in the Second Stratum. Four books stand out as notably later than the rest— I , K , Ψ , Ω . The evidence for this is mainly linguistic and cannot here be discussed; it must suffice to say that the best scholars are agreed that these four books shew numerous signs of change in language, bringing it into close agreement with that of the *Odyssey*, which is, as a whole, a good deal later than that of the **MÂNIC** or of the Second Stratum.

The story of the *Making of the Arms of Achilles* is one which has had a marked effect on the construction of the *Iliad* as a whole, for it brought with it the necessity of first depriving Achilles of his armour, and to this end was first invented the idea of making Patroklos arm himself in the panoply of Achilles. This new motive is very skilfully introduced into the description of the starting of Patroklos from the camp in Π , but still we can see that there was in the **MÂNIC** at first no notion of the exchange of armour. The idea is no doubt a startling one at first sight, but the notes on Π and P will shew how small a space the addition takes, and how little effect it has on the narrative. It has, indeed, been introduced not only

with skill, but in the most conservative manner. And here, again, we cannot but be grateful for the innovation, even if we regret the effect it has had on the older poem; we can, indeed, hardly imagine the *Iliad* without the description of the shield and the magnificent appearance of Achilles at the trench. The same may be said of the *Embassy* in I. The speech of Achilles is one of the sublimest instances of rhetoric which literature has given us.

If we are to suppose part of the *Iliad* to date from before, and part from after the great migration from Greece proper to Asia Minor, the break must coincide with the division between the Second and Third Strata. It is here that we find the greatest change in the spirit of the work,—the attitude of the poet towards the poem seems to have been changed. The desire to glorify the great families of Achaian Greece has passed away. The first step seems to have been taken towards the development of lyric and elegiac poetry from epic. In the latest part of the *Iliad*, the end of Ω , the lamentations over the body of Hektor begin to wear a distinctly lyric garb. There is thus no difficulty in setting the *Iliad* in its proper place in the development of poetry which, as we know, took place in the eighth and seventh centuries in the Aiolian colonies of Asia Minor. Possibly the latest parts of the *Iliad* may coincide in time with the earliest growth of the great lyric school which blossomed into Sappho.

There is no cogent reason for ascribing the Third Stratum or any great portion of it to Ionian imitators. The whole of it, with the exception of some minor

interpolations, may well be the work of Aiolian successors of the Achaian bards, and have come into being in the first two centuries of the period of colonization, to speak roughly, between 1000 and 800 B.C.

GRAMMATICAL INTRODUCTION

ONE of the most striking features of the Epic Dialect is the great variety of its stems and inflexions alike of verbs, nouns, and pronouns. To a reader familiar only with the greater simplicity of Attic, these forms, from their apparent arbitrariness and irregularity, are apt at first to be nothing less than bewildering; and the young student is accordingly recommended to read carefully through the following *Introduction* at least once or twice before attempting the text of the poem.

The dialect of the Homeric poems is Ionic; but a few Aiolic and Doric forms occur. It is sometimes called the Old Ionic, as opposed to the New Ionic of Herodotus.

As a rule only Epic peculiarities will be dealt with in this *Introduction*; no notice being taken of forms and uses which survived in Attic, and with which the student is presumed to be familiar.

Attic forms are given in ordinary type, after the Homeric forms in the heavy type.

I

ORTHOGRAPHY

1. Vowels

η replaces ā: *e.g.* κάρη κάρα, ὥρη ὥρα, χαλκείη χαλκεία, πύληαι πύλαισι.

ου replaces ο: *e.g.* πούλύς πολύς, μοῦνος μύνος.

ει replaces ε: *e.g.* **ΞΕΪΝΟΣ** ξένος, **ΣΤΕΙΝÓS** στενός, **ΕΪΡΩΤÁΩ** έρωτάω, **ΕΪΝΕΚΑ** ένεκα.

ευ is a contraction of εο (Attic ου): *e.g.* **ΈΡΧΕΥ** έρχου, **ΜΕΥ** μου, **ΘÁΡΣΕΥΣ** θάρσους, **ΠΟΙΕÚΜΗΝ** έποιούμην.

Diphthongs are found in a resolved form: *e.g.* **ΠΑΪΣ** παΐς, **ΕÚ** εϋ, **ΆΤΡΕΪΔΗΣ** Άτρείδης.

Similarly vowels which would be contracted in Attic appear uncontracted: *e.g.* **ΈΡΧΕΟ** έρχου, **ΕΞΙΠΕΝ** είπεν.

Prepositions especially suffer *apocope*: *e.g.* **ΠΑΡ** παρά, **ΚΑΤ** κατά. So **ΆΡ**, **ΡΑ**, **ΆΡΑ**.

Many words are found with a smooth breathing which in Attic are aspirated: *e.g.* **ΗΕΛΙΟΣ** ήλιος, **ΥΜΜΙ** (Dialectic) ύμν.

2. Consonants

Consonants are doubled or written single according to the requirements of the metre. Thus we have **ΆΧΙΛΕÚΣ** and **ΆΧΙΛΛΕÚΣ**, **ΌΔΥΣΕÚΣ** and **ΌΔΥΣΣΕÚΣ**, **ΤÓΣΣΟΣ**, **ΜΕΪΣΣΟΣ**, **ΌΣΣΟΣ**, **ΌΠΠΩΣ**, **ΕΠΕΣΣΙ** έπεισι, **ΕΛΛΙΣΣΕΤΟ** έλίσσεται. Similarly we find **ΠΤÓΛΙΣ** πόλις and **ΠΤÓΛΕΜΟΣ** πόλεμος: this, in order to lengthen a preceding vowel.

3. The Digamma

The Digamma (F) is a letter which originally belonged to the Greek alphabet, but afterwards disappeared. It is a labial spirant, and had the sound of the English *w*. It was called *digamma* from its form, which resembles one gamma (Γ) placed on another. In Homer's time the letter was an essential part of many words, in which its force must still be allowed for, although the symbol is not printed in the texts.

When dying out, the letter was not infrequently replaced by υ: thus the υ in **ΈΧΕΥΑ** replaces the F of the earlier form **Έ-ΧΕF-Α**. Again the sound survived in many Latin words whose Greek equivalents lost it: *cp.* *Φóικος* and *ricus*, *Φιδεΐν* and *video*, *Φέαρ* and *ver*, (F)*έσπερος* (where the aspirate represents the lost digamma) and *vesper*, *Φλον* and *viola* (*violet*). From **ΕΟ**, **ΕΥ**, **ΟΥ**, **ΟΙ**, **Ε** two letters, σF, have been lost; *cp.* Lat. *sui*, *suus*.

When using a word which began with *F* Homer usually allows for the force of the consonant; *e.g.*

ὥς ποτέ | τίς Φερέ|ει . . .
καί ποτέ | τίς Φεί|πῃσιν . . .
αἵσιμα | πᾶρΦει|πών . . .

Frequently, however, the force of the *F* is neglected, as in

πέπλον, ὅς | Φοι δοκέει . . .

Some words which no doubt originally had the *F* had lost the sound even in Homer's time; *e.g.* ὄράω, ὄρος, οὐρανός, ὠθέω. It was, in fact, lost in all words beginning with ο, excepting the diphthong οι.

II

INFLEXION

NOUNS

4. First Declension

Nom. in -ᾱ (for -ης): *e.g.* ἱππότ-ᾱ, νεφεληγερετ-ᾱ, εὐρύοπ-ᾱ. This is confined to titles of gods and heroes.

Gen. Sing. in -ας and -εω: *e.g.* Ἀτρεΐδ-ας, Ἀτρεΐδ-εω.

This -εω is often scanned as one syllable; and after another vowel it appears as -ω: *e.g.* Βορέ-ω, εὐμμελί-ω.

Gen. Plur. in -άων, -έων: *e.g.* κλισι-άων, παρ-έων.

Dat. Plur. in -ησι and -ης: *e.g.* αὐτ-ῆσι αὐταῖς, κλισί-ης κλισίαις. The Attic -αις occurs only once in the *Iliad* and twice in the *Odyssey*; see on **M** 284.

5. Second Declension

Gen. Sing. in -οιο and -οο (ου): *e.g.* δόμ-οιο δόμον, ἀδελφε-όο, Ἰλί-οο. For οὐ (from ὅς) we should probably in several places read ὅο, though the form is only conjectural.

Gen. and Dat. Dual in -οῖν both for Second and Third Declension: *e.g.* ὕππ-οῖν, ποδ-οῖν.

6. Third Declension

1. Acc. Sing. in **-α** after **η** representing **ηυ** and **ευ**. Thus we have from **νηϋ-ς**, *ship*, **νη-α** (for *νηυ-α*, *νηFα*); from **βασιλεύ-ς**, **βασιλῆ-α**. So the other cases, **βασιλῆ-ος** etc. Also **εὐρύς** gives **εὐρέ-α**. **νηϋς** besides **νηα**, **νηός**, **νηί**, **νηες**, **νηας**, **νηῶν**, **νήεσσι**, gives less commonly Gen. **νεός**, Pl. **νέες**, **νέας**, **νεῶν**, **νέεσσι**.

2. Gen. Sing. Stems in **-ι** retain the **ι**, instead of dropping it and inserting **ε**: *e.g.* **πόλι-ος** *πόλε-ως*, **μήτι-ος**. And so in the other cases. **πόλις** gives also **πόλη-ος**, **πόλη-ι**, **πόλη-ες**, and **πόλε-ος**, **πτόλε-ϊ**.

ἦϋς or **ἐϋ-ς**, *good*, gives gen. **ἐῆ-ος**, perhaps by exchange of quantity for *ῆέ-ος*.

Note that **πολύ-ς** makes Gen. **πολέ-ος**, Pl. **πολέ-ες**, **πολέ-ας** etc., following the regular declension of nouns in *-us*, as *ῆδύ-ς*.

3. Dat. Sing. in **-εϊ**, **-ηϊ**: *e.g.* **κράτ-εϊ**, **Ἀχιλ-ῆι**.

Nouns in **-ις** also give **-ι**: **νεμέσσι**, **κόνι**, **μήτι**.

Stems in **-υ**, Gen. **-υ-ος**, give **-υι** (diphthong): *e.g.* **πληθ-υϊ**.

4. Acc. Plur. Stems in **-ι** and **-υ** which form Acc. Sing. in **-ν** often form Acc. Pl. in **-ις** and **-υς** (for *-ινς*, *-υνς*): *e.g.* **οἷς**, **βοϋς**, **ἰχθϋς**.

5. Dat. Plur. in **-εσσι** and **-τσι** besides **-σι**, as in Attic: *e.g.* **ἄνδρ-εσσι**, **βό-εσσι**, **πόδ-εσσι**, **πολί-εσσι** (*πόλις*), **πολέ-εσσι** (*πολύς*), **ποσσί**. Note the following: **γένυ-τσι**, **δέπα-τσι**.

7. The Ending -φι(ν)

Nouns of all declensions are found with a case-ending **-φι(ν)**, which is both Sing. and Plur., with the following meanings:—

(α) *Instrumental*: *e.g.* **βίη-φι** *by force*.

(β) *Locative*: *e.g.* **ὄρεσ-φιν** *on the mountains*.

(γ) *Ablatival Gen.*: *e.g.* **ἀπὸ νευρῆ-φιν** *from the bowstring*.

7a. Heteroclite Nouns

1. There are many Heteroclite Nouns, *i.e.* nouns shewing *different inflexions* by employing distinct stems. Such are **δίπτυχο-ς**, Acc. **δίπτυχ-α**: **ἀλκή**, Dat. **ἀλκ-ί**: **ὑμῖν**, Dat.

ὤσμι-ι: ἰώκή, Acc. ἰώκ-α: Ἀἶθ-ι, Gen. Ἀἶθ-ος, Dat. Ἀἶθ-ι: γόνυ, Gen. γουνός (for γονF-ός), Plur. γούν-α etc.; also γούνατ-ος etc. πολλό-ς, *much*, is declined throughout from stem πολλο-, as well as from stem πολυ- (see 6. 2 *ul fin.*)

2. υἰό-ς, *son*, shews three stems:—

- (1) (Stem υἰό-) υἰό-ς, υἰέ, and very rarely υἰοῦ, υἰῶ, υἰοῖσι.
- (2) (St. υἰ-), Acc. υἷ-α, Gen. υἷ-ος, Dat. υἷ-ι, Dual υἷ-ε, Plur. υἷ-ες, υἷ-ας, υἰά-αι.
- (3) (St. υἰε(F) for υἰυ-), Acc. υἰέ-α, Gen. υἰέ-ος, Dat. υἰέ-ϊ, Plur. υἰέ-ες, υἰέ-ας.

3. κάρη, *head*, shews—

- (1) Gen. καρῆατ-ος, κάρητ-ος, Dat. καρῆατ-ι, κάρητ-ι.
- (2) Gen. κράατ-ος, Dat. κράατ-ι, Plur. κράατ-α.
- (3) Acc. Sing. κρᾶτ-α, Gen. κρᾶτ-ός, Dat. κρᾶτ-ί, Plur. κρᾶτ-ων, κρᾶ-ί.

8. Contraction and Hyphaeresis

1. Gen. Sing. -εος in a few nouns contracts into -ευς: *e.g.* θάρς-εος θάρσους, θέρ-εος θέρους.

2. When the combinations εε-α and εε-ϊ occur in the Acc. and Dat. S. of Adjectives, the second ε of the stem is dropped by *hyphaeresis*: *e.g.* δυσκλέα (δυσκλέε-α), ηηλέα (νηλέε-α), ηηλέϊ (νηλέε-ϊ). Similarly in Neut. Plur. κλέα (κλέε-α), γέρᾱ (γέρα-α), κρέᾱ (κρέα-α).

3. The following contracted forms ἐυκλει-ῶς, ἐυκλειῆ-ας, ἀγακλῆ-ος, Πατροκλῆ-ος, ἐυρρεῖ-ος, σπεί-ους, σπῆ-ϊ are for ἐυκλεε-ῶς, ἐυκλεέ-ας, ἀγακλεέ-ος, Πατροκλεέ-ος, ἐυρρεέ-ος, σπέε-ος, σπέε-ϊ. The metre always admits the uncontracted forms and these should probably be restored to the texts.

PRONOUNS

9. Personal Pronouns

First Person.

Sing. Nom. ἐγών

Gen. ἐμεῖο, ἐμέο, ἐμεῦ, μευ, ἐμέθεν

Plur. Nom.	ἡμεῖς
Acc.	ἡμῖν, ἡμέας, ἡμᾶς (once)
Gen.	ἡμεῖων, ἡμέων
Dat.	ἡμῖν(ν)
Dual Nom. Acc.	ἡμῶν, ἡμῶν
Gen. Dat.	ἡμῶν

Second Person.

Sing. Nom.	σύ
Gen.	σοῦ, σεῦ, σεῖς, τέοιο
Dat.	σοί, τεῖν
Plur. Nom.	ὑμεῖς
Acc.	ὑμῖν, ὑμέας
Gen.	ὑμεῖων, ὑμέων
Dat.	ὑμῖν
Dual Nom. Acc.	ὑμῶν, ὑμῶν
Gen. Dat.	ὑμῶν

Third Person.

Sing. Acc.	αὐτόν, αὐτήν, αὐτό
Gen.	αὐτοῦ, αὐτῆς, αὐτοῦ, αὐτῆς οὐ
Dat.	αὐτῷ, αὐτῇ
Plur. Acc.	αὐτούς, αὐτάς, αὐτά
Gen.	αὐτῶν, αὐτῶν
Dat.	αὐτοῖς(ν) αὐτοῖς
Dual Acc.	αὐτούς (enclitic)
Dat.	αὐτοῖς(ν) (enclitic)

The last is both a Reflexive and a Personal Pronoun. In the latter (commoner) use it is usually enclitic.

10. Demonstrative Pronouns

ὁ, ἡ, τό, gives—

Plur. Nom.	οἱ, αἱ
Gen.	αὐτῶν
Dat.	αὐτοῖς, αὐταῖς, αὐτοῖς

Obs.—In Homer ὁ, ἡ, τό is not the Definite Article, but a Demonstrative (Personal) or Relative Pronoun.

οὗτος gives—

Plur. Dat.	τούτοις(ν) and τοῖςδε(ν)
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11. Relative, Indefinite, and Interrogative Pronouns

ὅς, ἡ, ὃ gives—

Sing. Gen. ὅο οὖ (ὅου is a false form), and ἑς ἧς

τίς, *who?* gives—

Sing. Gen. τέο, τεῦ *τίνος*

Dat. τέῳ *τίνι*

Plur. Gen. τέων *τίνων*

τις, *any one*, gives, besides the above forms unaccented—

Sing. Dat. τῳ

ὅστις gives—

Sing. Acc.. Neut. ὅττι

Gen. ὅττεο, ὅττευ, ὅτευ

Dat. ὀτέῳ, ὀτῳ

Plur. Gen. ὀτέων

Dat. ὀτέοις

Obs.—ὁ of ὁ, ἡ, τό also combines with τις, as ὁ τις ὅστις.

12. ADVERBIAL SUFFIXES

It is important to seize the meaning of the following adverbial suffixes.

-οι *place where*: e.g. ὅοι *where*, αὖοι *here, there*, πόοι *where?* ποοί *somewhere*, αὐτόοι *in that very place*, οἰκόοι *in the house*, ἱλίοοι *in Ilíos*.

-θα *place*: e.g. ἔνθα *there, where*, ὑπαιθα *under*.

-θε(ν) *place*: e.g. πρόσθε(ν), ὑπέρθε(ν). Distinguish this suffix with ν ἐφελκυστικόν from

-θεν *place whence*: e.g. ὅθεν, ἄλλοθεν, Διόθεν.

This suffix is often used with prepositions: e.g. ἀπ' οὐρανόθεν. ἐκ Διόθεν. It is found in céθεν σοῦ.

-τις in αὐτίς (Att. αἰθίς) *back, again*. (Beware of confusing this word with αὖοι *here, there*.)

-δε *place whither*: e.g. οἰκόνδε, πολέμόνδε, ἅλαδε *to the sea*.

VERBS

13. Augment

1. The augment is frequently omitted; less frequently in speeches than in narrative, where the context makes it clear that past time is meant.

2. Many instances occur of verbs which begin with a vowel taking the temporal augment **ἐ-**. In most of these cases an original initial consonant has been lost. Thus **F** has been lost in **ἐ-άγη** (ἐ-*Φάγη*), **ἐ-ειπε** (ἐ-*Φειπε*), **εἶδον** (ἐ-*ἴδον*, ἐ-*Φιδον*). **C** has been lost in **ἐ-έccατο**, and **εἶcατο** *sat* (for ἐ-έccα-, for ἐ-σεδ-σα), **εἶxon** (ἐ-σεχον). In these cases the **c** became the rough breathing (ἐ-σεδ became ἐ-έδ), and then this was thrown back on the augment (ἐ-έδ became ἐ-εδ). This did not happen with **εἶxon** because of the aspirate **x** following.

3. In the following the vowel of the stem has been lengthened after **ἐ-**: **ἐ-ήνθανε** (ἐ-σ*Φάνθανε*), **ἀν-έ-ωγον** (ἀν-έ-*Φοιγον*), and in Perfect stems, as **ἐ-ώλπει** (*Φελπ-*), **ἐ-ώκει** (*Φικ-*).

14. Stem-Variation

1. Many verbs shew their stem in two forms, a long and a short: thus we have **φη-μί** and **φᾶ-μέν**, **ἵcτη-μι** and **ἵcτᾶ-μεν**, **ῥ-βη-ν** and **βᾶ-την**, **τίη-μι** and **τίεε-μαι**. As a rule the Longer Stem goes with the Shorter Endings, and *vice versa*, on the principle of compensation. The Person-endings have accordingly been divided into Light Endings (chiefly those of the Sing. Indic. Active) and Heavy Endings (all the others).

2. In the Perfects and Aorists in **-κᾶ** the longer stem has gained an additional consonant: *e.g.* **ἔcτη-κ-α**, **ἔθη-κ-α**.

3. Third Plurals of Perfects like **πεποίθασι**, **ἐcθήκασι** (rare in Homer), and of Aorists like **ἔθηκαν**, **ἔδωκαν**, are obvious exceptions to the rule, a Long Stem being combined with Heavy Ending.

4. **φᾶσί**, **ἵcτάσι**, **ἐcτάσι**, **τιεῖσι**, **διδούσι**, **zeugnūsi**, are only apparent exceptions, being for **φᾶ-ντι** etc. See 16. 5.

15. Thematic Vowels. Thematic Forms

The tenses which are characteristic of Verbs in **-ω**, *i.e.* the Pres., Imperf., Future, 'Strong' Aor., shew before the ending the vowel **ε** or **ο**: *e.g.* **λύ-ο-μεν, ἐλύ-ε-τε, λύσ-ο-μεν, ἐπύθ-ο-ντο**. The **ο** is found before **μ** and **ν**, the **ε** before other letters. These two vowels are called the Thematic Vowels, because they form out of a simpler stem or root a new 'theme' (**λυο-**, **πυθο-**, etc.) for the purposes of tense-formation. In the Subjunctive (only) they become **η** and **ω**.

A form which shews no thematic vowel is called Non-Thematic: *e.g.* **φη-μί, εἶ-μι, ἔγνω-ν, ἔβη-ν**.

The term 'Thematic' can be applied to a form or tense or stem or, as in the case of the Subjunctive, to a mood; but obviously not to a whole verb.

16. Person-Endings

1. **1 Sing.** The ending **-μι** is found in the Subjunctive of some Thematic Tenses: *e.g.* **ἐθέλ-ω-μι, τύχ-ω-μι**.

2. **2 Sing.** The ending **-cea** (found in Attic in the Indicatives *ἦσθα* and *οἶσθα*) is used in the Subjunctive: *e.g.* **ἐθέλῃ-cea, εἴπῃ-cea**.

3. Note the **ς** dropped in **βέβλη-αι** (*βέβλη-σαι*), **μέμνη-αι** (*-σαι*), **μάρνα-ο** (*μάρνα-σο* Imper.) etc. Also the **ε** dropped (by *hyphaeresis*, see 8. 2) in **ἔκλε-ο** (*ἐκλέε-ο*), **μύθε-αι** (*μυθέε-αι*).

4. **3 Sing.** The ending **-αι** is found in the Subjunctive, chiefly when the First Pers. takes **-μι**; **ἐθέλῃ-αι, τύχ-ῃ-αι**.

5. **3 Plur.** In the Pres. Indic. Act. of verbs in **-μι** we have (not, as in Attic, *τιθέ-ᾱσι, διδῶ-ᾱσι, ζευγνύ-ᾱσι*, but) **τιθεῖσι, διδοῦσι, ζευγνύσι**, where the process of formation is *τιθε-ντι, τιθε-νσι, τιθεῖσι*. **ἰσθᾱσι** is found in Attic as well as in Epic.

6. Besides the ending **-σαν**, used in Attic (*ἔβη-σαν, ἔφα-σαν*), Non-Thematic Past Tenses take an ending **-ν** (for *-ντ*, cp. Lat. *era-nt*): *e.g.* **ἔφα-ν, ἔσταν-ν** *ἔστη-σαν, ἔπιθε-ν* *ἐτίθη-σαν, ἔβαν* *ἔβη-σαν*. Note that the vowel before this **ν** is always short.

7. In the Middle we have after consonants and **ι** (including **ει**,

η, αι, οι) the endings -ᾶται, -ᾶτο : *e.g.* ἐρμρέδ-αται, τετεύχ-αται, τετράφ-ατο, πυθοί-ατο. Sometimes also after υ and η : *e.g.* εἰρύ-αται, βεβλή-αται.

8. 2 and 3 Dual. These are for Past Tenses in Attic -τον, -την, Mid. -ceον, -ceην, and so usually in Homer. But a tendency towards uniformity, which in Attic gives us frequently -την, -την, acting the opposite way in Homer, gives us three certain instances of -τον, -τον, *i.e.* of -τον for the 3rd Pers.

THE TENSES

17. The Present and Imperfect

Certain formations, unfamiliar because of their rarity in Attic, are common in Homer.

1. Thematic Forms :

In -ίω, -αίω, -εῖω : *e.g.* τίω honour, κεραίω mix, θείω run, χείω pour. There is a tendency to shorten or drop the ι before a vowel : thus we have τίω honour, and τίω, μήνῃε be thou wroth, μάστιγε lash thou ; ἀγαίο-μαι wonder, but ἀγά-α-ceε (by assimilation for ἀγά-ε-σθε) ; θέων running, τέλε-ο-ν as well as τέλει-ο-ν (impf.)

In -ώω : *e.g.* ζώ-ει he lives ; ἰδρώ-ονταc sweating ; ὑπνώ-ονταc sleeping.

2. Non-Thematic Forms :

With the suffixes νη and νῦ (before heavy endings νᾶ and νῦ) : *e.g.* δάμ-νη-μι I subdue, πέρ-να-с. pres. part. selling, κίρ-νη mixed, κίρ-να-с mixing, πíl-νᾶ-ται comes near, τί-ну-νται they punish, kí-ну-ντο were moving, θαί-νῦ he feasted, ἐ-καί-νῦ-το he surpassed. Notice the ι for ε in κίρ-νη (cp. κερ-άννυμι) and πíl-νεται (cp. πέλας).

3. Some forms belonging to verbs in -άω, -έω, -όω are Non-Thematic : *e.g.* συλή-την they two despoiled (not an "irregular contraction of a Thematic συλαέ-την"), φιλή-μεναι to love, βιώ-ναι (βιόω) to live. Similarly in Attic ζῆ, πεινῆ, διψῆ, ψῆ, σμῆ, are really non-thematic formations, for ζῆ-σι, πείνη-σι, etc. the -αι having been dropped, and the ι subscript added by analogy.

4. Present Indicatives like *μεθιῆς, μεθιῇ, τιθῆς, διδοῖς*, and Imperfects like *ἐδίδουν, (ἐ)τίθει, ἐδάμνα, ἐκίρνα* are irregular; being formed on the analogy of contracted verbs, though they belong to verbs in *-μι*.

5. The two verbs *εἶμι* and *εἰμί* exhibit a great variety of forms. These are for convenience all given here.

(α) *εἶμι go* :

Pres. 2 Sing.	εἶσθα εἶ
Impf. 1 Sing.	ἦα, ἦον <i>ῆειν</i>
3 Sing.	ἦε(ν), ἦει, ῆε(ν), ὕε(ν)
1 Plur.	ὔμεν, ἥομεν
3 Plur.	ἦσαν, ὕσαν, ἦον
Future	εὔσομαι, εὔσεται
Sigmatic Aor.	εἰσάμην, ἐεἰσάμην, ἐεἰσάσθην
Subj. 2 Sing.	ἦσθα, 3 Sing. ἦσιν, 1 Plur. ὕομεν
Opt. 3 Sing.	ἰεῖν
Inf.	ὔμεναι, ὕμεν

(β) *εἰμί be* :

Pres. 2 Sing.	ἔσσι, εὔς εἶ
1 Plur.	εἰμέν
3 Plur.	ἔσσι εἰσί
Imperf. 1 Sing.	ἦα, ἔα, ἔην, ἔον <i>ῆν and ῆ</i>
2 Sing.	ἔνσθα ῆσθα
3 Sing.	ἦεν, ἔην, ἦην ῆν, ἔσκε
3 Dual	ἦσθην
3 Plur.	ἔσαν
Iterative	ἔσκον
Future 1 Sing.	ἔσσομαι
3 Sing.	ἔσσεται, ἐσσεῖται
Subj. 1 Sing.	ἔω and εὔω(?)
2 Sing.	ἔῃς
3 Sing.	ἔῃσι, ῥῖσι, ἔῃ
Opt. 2 Sing.	ἔοις, 3 Sing. ἔοι, 2 Plur. εἴτε
Imperf. Mid.	ἔσσο, 2 Sing.
Inf.	ἔμμεναι, ἔμεναι, ἔμμεν (which is perhaps ἔμμεν' for ἔμμεναι)
Participle	έών etc.

18. The Non-Thematic Aorists

(α) With 1 Sing. Act. in -**ν** : *e.g.* ἔβη-**ν**, ἔστη-**ν**, ἔκτᾱ-**ν**. The stem-vowel is occasionally varied according to the principle given in 14 : *e.g.* βά-**την**, ὑπέρ-βά-**σαν**. Middle forms : χύ-**το** *was poured*, λύ-**το** *was loosed*, ἄλ-**το** (C 615 n.), πλῆ-**το**, πλῆ-**ντο** *he (they) came near*, κτί-**μενος** *built*, κτά-**μενος** *killed*, οὐτά-**μεναι** *to wound*.

Note the exceptional forms ἔκτᾱ *he slew*, οὐτᾱ *he wounded*, ἐπ-ἐπλω-**ς** *thou sailedst over*, ἐγήρ-**α** *he grew old*, βιώ-**τω** *let him live*. The last three are apparently derived from nouns (πλόο-**ς**, γῆρα-**ς**, βλο-**ς**).

(β) With 1 Sing. in -**α**, six in number : ἔσσευ-**α** *I urged*, ἔκη-**α** *I burned*, ἔχευ-**α** *I poured*, ἤλεύ-**ατο** *he avoided*, ἔειπ-**α** and εἶπα *I said*, ἤνεικ-**α** *I bore*.

(γ) With 1 Sing. in -**κ-α** (see 14. 2), three in number : ἔθηκα, ἔδωκα, ἔηκα and ἤκα *I sent forth*.

(δ) Aorists from verb-stems in λ, μ, ν, ρ.

19. The Sigmatic Aorist

1. This Aorist is also non-thematic, but is conveniently classed alone. The **ς** is often doubled : ἐκόμ**ις**σα, ἐρύ**ς**σαι (and ἐρύ**ς**αι) *to draw*, ἐεί**νις**σε *entertained*.

2. There are a few sigmatic aorists formed with a thematic vowel : *e.g.* ἐβή**ς**ε-**το** *went*, ἴ**ξον** *came*, πελά**ς**σε-**τον**, dual imper. bring ye me near, λέ**ξ**ε-**ο** *lay thee down*, ὄρ**ς**ε-**ο** *arise*, οἴ**ς**ε-**τε** *bring ye*, ἄ**ξ**-**ετε** *bring ye*, ἀ**ξέ**-**μεναι** *to bring*.

20. The Thematic Aorist

1. The stem is formed by adding the Thematic vowel **ε** or **ο** to the short form of the verb-stem (14) : *e.g.* ἐ-λάθ-**ε-το** (λήθ-ω) *he forgot*, ἐ-πίθ-**ο-ντο** (πείθ-ω) *they obeyed*, ἔ-φυγ-**ο-ν** (φεύγ-ω) *they fled*.

2. This aorist is frequently reduplicated : *e.g.* πε-πιθ**εῖν** *πιθεῖν*, λέ-λαθ**ον** *ἔλαθον*, ἤρ-αρ**ε**, ἔ-ειπ**ον** (contracted εἶπ**ον**), ἤγ-αγ**ον**. The last three, but no others, are found in Attic.

21. Iterative Tenses

These are formed with the iterative suffix **σκ** and the thematic vowels (**σκ-ε**, **σκ-ο**).

1. Presents : **φά-σκω**, **βά-σκε** *go thou*, **προ-βλω-σκέ-μεν** *to go before*. In most Presents the iterative force is lost.

2. Past tenses, formed (**α**) from a Present Stem : as **ἔσκε** (for **ἔς-σκε**) *used to be*, **ἔχε-σκε** *used to hold*, **πωλέ-σκε-το** *used to sell* ; (**β**) from an Aorist Stem, as **εἶπε-σκε** *used to say*, **ῥα-σκε** *kept thrusting*.

22. The Perfect

1. In most Homeric Perfects the stem varies with the person-ending (14), as in the Attic Perfects **οἶδα** and **ἔστηκα** (cp. **οἶδ-α** and **ἵς-μεν**, **ἔστη-κα** and **ἔστᾱ-μεν**) : e.g. **ἔοικα** *am like*, Dual **ἔϊκ-τον**, Part. **ἐοικώς**, Fem. **ἐϊκ-υῖα** : **πέποιθα**, 1 Plur. Plupf. **ἐ-πέπιθ-μεν** : **ἄρηρε**, Part. Fem. **ἄρᾱρ-υῖα** : **πέπονθα**, Part. Fem. **πεπᾶθ-υῖα**.

2. When the short form of the stem ends in a vowel, the longer stem follows the form of either (**α**) **μέμονα** or (**β**) **τέτληκα**. Thus we get—

μέμονα

μέμονα-ς

μέμονε

μέμᾱ-τον

μέμᾱ-τον

μέμᾱ-μεν

μέμᾱ-τε

μεμᾶ-ᾱσι

and **τέτληκα**, **τέτληκα-ς**, **τέτληκε**, **τέτλᾱ-μεν**. Similarly we have **γέγονα** and **γέγᾱ-μεν**, **τέθνηκα** and **τεθνήᾱσι** (**τεθνᾱ-ᾱσι**), **πέφυκα** and **πεφύ-ᾱσι**, **δέδοικα** and **δείδι-μεν**.

23. The Pluperfect

1. The Singular Active is formed with the Suffix **-εα** and the augment : e.g. **ἔ-τεθήπ-εα**, **ἠνώγ-εα**, **ἤδ-εα**, 2 Sing. **ἠεῖδης** (**ἠεῖδ-εας**), 3 Sing. **ἔ-πεποίθει** (**ἐπεποίθ-εε**).

2. The Dual and Plural are formed by adding the Secondary Person-endings to the Perfect Stem, with or without the augment : e.g. **ἐ-πέπιθ-μεν**, **ἔστᾱ-σαν**, **βέβᾱ-σαν**. This method is rare in the Singular : e.g. **δείδιε**, **ἀνήνοθε**, **ἐπ-ἐνήνοθε**, forma

tions parallel to that of an aorist like ἔλυσε. The Passives are all formed in this manner : *e.g.* ἔ-τέτυκ-το, ἠλήλα-το.

24. The Future

1. As in Attic, verb-stems ending in ρ, λ, μ, ν drop the *ς* which is the characteristic of the Future, and insert *ε*; but whereas the Attic forms are contracted, the Homeric forms as a rule are not.

Thus we get—

<i>Homeric</i>	<i>Attic</i>
μην-έ-ω	μενῶ
ἀγγελ-έ-ω	ἀγγελῶ
βαλ-έ-ω	βαλῶ
ἐρ-έ-ω	ἐρῶ

Notice, however, δια-φθέρ-σω, ὄρ-ουσα, θερ-ρόμενος.

2. Many other verbs also drop the *ς*, so that we find—

<i>Homeric</i>	<i>Attic</i>
ἐλό-ω ¹	ἐλῶ
ἐλά-αν ²	ἐλᾶν
τελέ-ω	τελέσω
κρεμό-ω ³	κρεμῶ
ἀνύ-ω	ἀνύσω
ἀντιό-ω ³	ἀντιάσω

And so θαμό-ω,³ θαμῶ, τανύ-ω, περά-αν,³ ἐρύ-ω, κορέ-εις.

3. Notice ἐς-σεῖ-ται *will be*, πεσέο-νται *will fall*; *cp.* Attic φευξοῦμαι, πλευσοῦμαι. These are formations corresponding to the Doric Future in -σιω.

4. Futures are formed from the stem of the Perfect or Reduplicated Aorist : *e.g.* κεχαρή-σε-ται *will be glad* (κεχαρη-ότα, κεχάρο-ντο), πεπιθή-σω (πεπιθεῖν), πεφή-σε-ται (either from φαίνω, and meaning *shall appear*, or from *φένω and meaning *shall be slain*; in either case notice the peculiar lengthening of the stem πεφα-).

¹ By assimilation (see 28) for ἐλάω which is for ἐλά-σ-ω.

² By assimilation for ἐλάειν (ἐλά-σ-ειν).

³ By assimilation.

25. The Subjunctive

1. Tenses that are *non-thematic* in the Indicative regularly form their Subjunctives by adding the thematic vowels to the stem. Thus we have—

Non-thematic Indic.

Υ-μεν

ἔλυσα

ἐ-πέπιθ-μεν

ἐπειρῆς-ά-μεν

Subjunctive

Υ-ο-μεν ἴωμεν

λύς-ο-μεν λύσωμεν

πεποίθ-ο-μεν

πειρής-ε-ται πειρήσῃται

2. The Subjunctives corresponding to *thematic* Indicatives were formed, as in Attic, by lengthening the *ε* and *ο* to *η* and *ω*. This method encroached on the former, so that we find *non thematic* forms also taking *ω* and *η*—

(a) in the Sing. and 3rd Plur. Active,

(b) in the 2nd and 3rd Dual and Plural Middle.

Thus we get (e.g.) Non-Thematic Aor. Subj. Act. of Υ-στη-μι :

στή-ω

στή-ῃς

στή-ῃ

στή-ε-τον

στή-ε-τον

στή-ο-μεν

στή-ε-τε

στή-ωσι

Sigmatic (non-thematic) Aor. Subj. Mid. of λύω :

λύς-ο-μαι

λύς-ε-αι

λύς-ε-ται

λύς-η-σθον

λύς-η-σθον

λύς-ό-μεθα

λύς-η-σθε

λύς-ω-νται

3. When the Verb-stem has a long and a short form, the Subj. takes the long form, as στή-ω, φή-ῃ, πεποίθ-ομεν, βή-ομεν. The three aorists in -κα, however, drop the κ, as ἀνή-ῃ, θή-ῃ, δώ-ῃ.

4. Forms like στέω-μεν, θέω-μεν (τίθημι) are by *metathesis* of quantity for στήο-μεν, θήο-μεν.

5. Note the First Singulars θεί-ω, κιχεί-ω, τραπεί-ομεν, θαμεί-ω etc. shewing ει for η.

6. Thematic Subjunctives in the Middle occasionally shew -σαι for -ναι: e.g. μίσγ-σαι, κατίσγ-σαι. Note the scanning βέβληναι (λ 380).

7. The Attic Futures (so-called) **ἔδομαι**, **κέω** are really Subjunctives which have survived with their original meaning. **πι-όμενα** (cp. Att. **πί-ομαι**) *going to drink*, **κακκέι-οντες** *going to lie down*, **δραίνεις** *thou art for doing*, are apparently presents containing a desiderative suffix **-γω**.

26. The Optative

The formations do not differ from Attic, save in **εἰμὶ** and **εἴμι** (for which see 17. 5) and some exceptional cases which will be explained in the notes. As in Attic, Non-Thematic Tenses insert **ιη** before Light Endings and **ι** before Heavy Endings: *e.g.* **φα-ίη-ν**, **θε-ίη-ν**, **φα-ῖ-μεν**, **ἐπι-θε-ῖ-τε**.

27. The Infinitive

1. Non-Thematic tenses form their Infinitive by adding **-μεναι** or (after short vowels only) **-μεν** to the stem: *e.g.*—

<i>Homeric</i>	<i>Attic</i>
θέ-μεναι	θεῖναι
τεθνά-μεναι	τεθνάναι
ἵ-μεν	ἵ-έναι
δό-μεν	δοῦ-ναι (for δο-έναι)

Obs. **ἔμμεν** *εἶναι*, appears to transgress the rule given above, that **μεν** follows short vowels only; but it may be for **ἐμμεναι**, since, wherever it occurs, it may be written **ἐμμεν'**.

2. Non-Thematic Tenses also take the ending **-εναι**, but (except in **ἰ-έναι**) this is only found in a contracted form, as in **θεῖναι** (**θε-έναι**), **δοῦναι** (**δο-έναι**), **φορῆναι** (**φορ-έναι**).

3. Thematic Tenses take **-έ-μεναι** and **έ-μεν** as well as (as in Attic) **-ειν**: *e.g.* **εἰπέ-μεναι**, **εἰπέ-μεν**, **πάλλ-ειν**. The Thematic Aor. shews **-έ-ειν** as well as (as in Attic) the contracted form **-εῖν**: *e.g.* **βαλέ-ειν**, **βαλεῖν**, **ἰδέ-ειν**.

28. Assimilation

1. Verbs in **-άω** appear in an unfamiliar form by assimilation. Thus—

(i) α yields to ο or ω following ; so that

εἰσορᾶω	becomes	εἰσορόω
εἰσοράοιτε	„	εἰσορόωτε
εἰσοράοντες	„	εἰσορόωντες

(ii) α prevails over an ε or η following ; so that

εἰσοράεις	becomes	εἰσοράας
εἰσοράης	„	εἰσοράας

2. When the α is originally long, it sometimes becomes ω, so that

ἤβᾶοντες	becomes	ἤβῶντες
μενοινάω	„	μενοινῶω

3. When the α is originally short, the second vowel is usually lengthened ; so that from εἰσορᾶοντες we get, as shewn above, εἰσορόωντες rather than εἰσορόοντες.

4. Sometimes both vowels are long ; as ἤβῶωα, θρώωα (for θράουσι).

5. Sometimes Verbs in -όω lengthen the second ο : e.g. **ΔΗΪόωντες**, for *δηΐδοντες*.

III

SYNTAX

THE CASES

The use of the cases without prepositions is much freer than in Attic ; and the freedom frequently found in the Attic poets (as compared with the prose uses) is largely a survival of the earlier elasticity.

29. The Accusative

1. *The Internal Accusative.* One great purpose served by the Accusative is to *define the mode or limit the extent* of the action of the Verb as an Adverb would. This use is much more extensive in Homer than in Attic. Not only Neuter Pronouns

and Adjectives, but many Substantives are used adverbially. Examples are—

(α) *Pronouns and Adjectives*: **τάδε μαίνεται** *acts with this fury*; **τόδ' ἰκάνεις** *comest on this occasion*; **τὸ δ' ἐμὸν κῆρ ἄχνηται** *for this or therefore my heart grieveth*; **ὅ, ὅ τι**, *in that, because*, as **ὅ τ' ἐμὸν δολιχόσκιον ἔγχος ἔμεινας** *inasmuch as thou dost abide my spear*; **ὄσέα κεκληγώς**, *uttering sharp cries*.

(β) *Substantives*: **ἤγαγε Κιδονίησεν . . . τὴν ὁδὸν ἣν Ἑλένην περ ἀνήγαγε** *brought on the occasion of the voyage* (adv. of time), *over which* (acc. of space, i.e. adv. of extent) *he brought back Helen*; **ἀγγελίην ἐλεόντα** *going on a message*; **δαινύντα γάμον** or **τάφον** *entertaining at a marriage or funeral, giving a marriage or funeral feast*; **οὐ τι ψεύδος ἐμὰς ἄτας κατέλεσας** *not with falsehood*; **πάν ἔργον ὑπέιζομαι** *in every matter will I yield*; **ρίψει χειρὸς ἐλὼν ἀπὸ πύργου λυγρὸν ὄλεθρον** *in mournful destruction* (adv. of manner); **φρένα τέρπετο** *was delighted in his heart*; **δέμας πυρός** *after the form of, i.e. like, fire*; **οὐ λῆγε μένος** *ceased not raging* (the acc. limits **λῆγε** just as **πάν** would have done); **τὸν βάλε κνήμην** *struck him on the shin*; **Τρῶας δὲ τρόμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον** *dread fear came over the Trojans, each of them* (acc. in appos. to **Τρῶας**) *in his limbs* (**γυῖα** limits like an adv.); **ποιόν σε ἔπος φύγεν ἕρκος ὁδόντων** *hath escaped thee over the barrier of thy teeth* (**ἕρκ. ὁδ.** is modal and equivalent to an adverbial expression indicating route taken); **οἳ δ' ὥτειλῃν | αἶμ' ἀπολιχμήσονται** *shall lick the blood from thy wound* (**σε** and **αἶμα** are the two accusatives common with verbs of *depriving*); **ὥτειλῃν** limits the action adverbially as in the last example but one). With Adjectives: **βοὴν ἀγαθός** *brave on the occasion of the war-shout, i.e. in war*; **ἀμείνων παντοίας ἀρετάς** *better in every kind of excellence*.

(Obs. — The Cognate Acc. is not the original type, but only a particular form, of this adverbial use; so that the term “quasi-cognate” should be discarded as misleading.

2. *The External Accusative*.—Verbs of *speaking* (especially when compounded, as **προσχύδα, προσέειπε**) take an Acc. of the person addressed: e.g. **ἔπος τέ μιν ἀντίον ηὔδα: ἑρασὺν Ἑκτορα εἶπε**.

30. The Dative

1. *The Locative Dative* is freely used without a preposition. This is rare in Attic, even in poetry. Examples are: Ἰλίῳ in Ilios, Ἀργεῖι in Argos, οὐρανῷ in the sky, οὔρεσι in the mountains, χορῷ at the dance, βένθεσι λίμνης in the depths of the lake, καρδίῃ, φρεσί, θυμῷ in the heart, etc.

2. The Dative is used after Verbs of Motion where we should expect an Acc. with preposition (so occasionally in Attic, and esp. Latin *it clamor caelo*): κυνὴ βάλε threw in the helmet, πεδίῳ πέσε fell on the plain.

31. The Genitive

1. *The Objective Gen.* is used very freely, especially with words indicating emotion, as grief, anger, etc.: e.g. Τρώων χόλος wrath at the Trojans; χόλον υἱός anger at the death of his son; ἄχος σέθεν grief for thee; Ἑλένης ὀρμήματά τε στοναχὰς τε efforts and groanings about Helen; ἔρκος πολέμοιο a bulwark in or against war; τέρας ἀνθρώπων a sign to men; βίῃ ἀέκοντος with force used on one unwilling, in spite of.

2. *Gen. of Time in course of which* (esp. Attic νυκτός in the night): ἡοῦς in the morning; ὁπώρας in autumn; νηνεμῆς in windless weather.

3. *Gen. of Place within which*: νέφος δ' οὐ φαίνετο πάσης γαίης οὔτ' ὀρέων no cloud appeared on all the land; οὐκ Ἀργεὸς ἦεν was not in Argos; τοίχου τοῦ ἑτέροιο against the other wall; οἱ μὲν δυσομένου Ἑπείρου, οἱ δ' ἀνιόντος some by the setting, some by the rising sun, in the East . . . the West; κονίοντες πεδίοιο hastening over the plain; πυρὸς πρῆσαι to burn in fire.

No other Homeric uses call for notice here. Special difficulties are treated in the notes.

32. Nominative and Vocative

Special uses of the Nominative are dealt with in the notes.

With regard to the Vocative, note that when two persons

are addressed, connected by τε, the second name is put in the Nominative: e.g. Ζεῦ πάτερ . . . Ἡέλιός τε.

PREPOSITIONS

33. Adverbial use. Tmesis. Compounds

1. **Adverbial Use.** This is very common in Homer: e.g. περί *round about, exceedingly*; ὑπό *underneath*; πρό *in front*; ἐν *there*; ἀμφί *on either hand*; ἐπί *over, besides, behind*; πρὸς *in addition, moreover*; παρά *besides, close by*; διά *apart*. So πάρα, ἔπι, ἔνι when used with ellipse of εἰμί: e.g. πάρα δ' ἄνθρωπος *the man is here*.

2. **Tmesis.** Verbs compounded with prepositions are frequently found with the preposition separated from the Verb by one or more words: e.g. ὑπὸ δ' ἔσχετο μισθόν *and promised hire* (ὑπέσχετο). The term *τμήσις, severance*, is so far misleading that it seems to imply that a compound verb has been divided, whereas "the usage represents a stage in the formation of Compound Verbs at which the *meaning* of the Preposition had blended into the meaning of the compound, but the *place* of the Preposition was not yet fixed" (Monro.)

3. The following **Compound Prepositions** are found: ἀμφὶ περί, ἀπο-πρό, δια-πρό, δι-έκ, παρ-έξ, περι-πρό, ὑπ-έκ. In these compounds the second part does little more than add emphasis; the first governs both the meaning and the construction.

34. Prepositions with Nouns

The following are specially Homeric uses—

ἀνά (1) with Dat.: ἀνὰ σκήπτρῳ *on a staff*; (2) with Gen. (three times in *Odyssey*, but with νηός only): ἄν νηὸς ἐβήκετο.

διά is used in a *local* sense with Acc. (in Attic with Gen. only): διὰ νύκτα μέλαιναν *through the dark night*.

κατά means not only *down from* (κατ' οὐρανοῦ), but also *down on, down into*: κατὰ χθονὸς ὄμματα πήεας *down on the ground*; κατ' ὀφθαλμῶν κέχυτ' ἀχλὺς *a mist was shed over his eyes*.

μετά is used with Dat., meaning (1) *between, in*; as **μετὰ χειρῶν**: (2) *among*, as **μετὰ νηυσίν**.

παρά and **ἐνί** (the latter also in Attic poetry) are used with the Dat. with Verbs of Motion (see 30. 2).

35. Improper Prepositions

The following is a list of Improper Prepositions, *i.e.* Adverbs used with a case. The beginner will find it worth while to learn them once for all.

(α) With the Genitive.

ἄγχι <i>near, close to</i>	ἔνερθε <i>beneath</i>
ἄνευ, ἄνευθε(ν) <i>without, apart from</i>	ἔντος, ἔντοσθε <i>within</i>
ἄντα, ἀντίον <i>facing, before</i>	ἰεύς <i>straight for</i>
ἀντικρύ <i>over against, straight for</i>	μεσσηγύς <i>betwixt</i>
ἐγγύς, ἐγγύθι <i>near</i>	μέσφα <i>until</i>
εἵνεκα <i>on account of</i>	νόσφι <i>aloof from, apart from, except</i>
ἐκάς <i>far from</i>	ὀπίσθε(ν) <i>behind</i>
ἐκάτερε <i>on either side</i>	πάλιν <i>back from</i>
ἐκῆτι <i>by favour of</i>	πέραν <i>beyond, over against</i>
ἐκτός, ἔκτοθι, ἔκτοσθε(ν), ἐκτοσθε(ν) <i>outside of, far from, apart from</i>	πρόσθε(ν), πάροισθε(ν) <i>in front of</i>
ἐνδον, ἐνδοσθε(ν) <i>within</i>	τῆλε, τηλόθι <i>far from</i>
	ὑπαιθα <i>out from under, side-ways from under</i>

(β) With the Dative.

ἅμα <i>at same time with</i>	ὁμῶς <i>together with, equally with</i>
μίγδα <i>together with</i>	
ὁμοῦ <i>together with</i>	

(γ) With the Accusative.

εἴσω <i>within (and with Gen.)</i>	ὥς <i>to (once).</i>
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36. THE PRONOUNS

The Pronouns, when accented, are emphatic; when unaccented, they are enclitic and unemphatic. Note that **ἐο, οἱ, ἐ,**

when accented is Reflexive; when unaccented it is equivalent to the unemphatic αὐτοῦ, αὐτῷ, αὐτόν.

37. ὁ, ἡ, τό

In Homer this Pronoun is not used (as in Attic) as the Definite Article, though it sometimes comes very near to this. It has three distinct uses.

1. *Substantival*: τὴν δ' ἐγὼ οὐ λύσω *her I will not let go*; αὐτὸς καὶ τοῦ θῶρα *the man and his gifts*; εἶος ὁ τὸν πεδίοιο διώκετο *while he chased him over the plain*; ἅμα τοῖσι *together with them*; ἐκ τοῖο *from that time* (cp. Attic πρὸ τοῦ *before this time*).

With an adversative particle it frequently marks a change of Subject (an use surviving in the Attic ὁ μὲν . . . ὁ δέ); but it is also used to contrast two acts of the same person: e.g. τοῦ μὲν ἅμαρ', ὁ δὲ λεῦκον . . . βεβλήκει *him he missed, but he smote Leukos*.

2. *Relativ*: Ἀπόλλωνι ἄνακτι, τὸν ἠύκομος τέκε Λητώ *whom Leto bare*.

Obs. the Acc. Neut. τό is frequently used adverbially with the meaning *on which account, wherefore, therefore*, τὸ καὶ κλαίουσα τέτηκα *wherefore I pine weeping*.

3. *Attributive*. In this use the Pronoun is followed by a Noun or Adjective which defines it: τοῦ βασιλῆος ἀπηνέος, *him, the king untoward*, where the order shews that τοῦ could not be the article; οἷς δ' ὁ γέρων μετέησιν, *among whomsoever an old man* (strictly *he that is an old man*) *is present*: here γέρων explains ὁ (*quasi ὁ γέρων ὢν*) which would not be clear without it, and we have the origin of the generic use of the Attic Article; ἡ δ' ἀέκουσ' ἅμα τοῖσι γυνὴ κίεν *she, the woman, went*; ἔδεικεν δ' ὁ γέρων *he, the old man*; with adversative particle marking a contrast: φολκὸς ἔην, χωλὸς δ' ἕτερον πόδα, τὼ δὲ οἱ ὤμω, *bandy-legged was he, and lame of one foot, and then his shoulders, etc.*; οἱ ἄριστοι *they, the bravest*; with numerals marking contrast: τοὺς μὲν τέσσαρας αὐτὸς ἔχων ἀτίταλλ' ἐπὶ φάτνῃ, τὼ δὲ δύ' Αἰνεΐα δῶκεν *four he kept . . . but the other two he gave to Aineias*.

With this use, though precision in translation should be aimed at as far as possible, it is sometimes necessary, in order to avoid pedantry, to translate as though the Pronoun were actually equivalent to the Definite Article of later Greek.

38. The Relative ὅς, ἡ, ὅ

1. The Relative Pronoun is sometimes used as a Demonstrative, an use which has survived in Attic, as in the phrase *ἡ δ' ὅς*, *said he* : e.g. *μηδ' ὅς φύγοι* *let not even him escape*.

2. Note the following uses of the Neuters as conjunctions :

(α) ὅ, ὅ τε, ὅτι (fr. ὅστις), *for this, that ; in that ; because* : e.g. *ταρβήσας ὃ πάγη βέλος* *dreading because (strictly for this, that) the missile stuck ; Τηλέμαχον θαύμαζον ὃ θαρσαλέως ἀγόρευεν* *they wondered at Telemachos for that he spoke with boldness*.

(β) ὃ, ὅ τε, ὅτι, meaning *how that, that* : e.g. *εὖ νύ τοι οἶδα καὶ αὐτὸς ὃ μοι μόρος ἐνθάδ' ὀλέσθαι* *I know that it is my doom ; γιγνώσκων ὃ τ' ἄναλκις ἔην* *knowing that she was no warrior*.

3. The Relative Adverbs are used demonstratively with *μέν* and *δέ* : as *ὅτε μέν . . . ὅτε δέ* *at one time . . . , at another time* : *τῷ δ' ἕως μέν ῥ' ἐπέτοντο* *they twain meantime were flying*.

VERBS

39. The Perfect and Pluperfect

The Perfect denotes a condition or state of things resulting from an action. Accordingly, wherever possible, it should be translated by an English Present ; and similarly the Pluperfect by an English Imperfect. The following examples will furnish hints for doing this. (Notice that the Perfect Active of Transitive Verbs is very commonly intransitive.)

δαίω *kindle* : *δέδηκε* *is ablaze*

ῥρνυμι *stir* : *ῥρωρε* *is astir*

ἄλλυμι *destroy* : *ἄλωλα* *I am undone*

τήκω *melt* : τέθηκα *I am melting away*
 δακρύω *weep* : δεδάκρυσαι *thou art bathed in tears*
 πέτομαι *fly* : πεποτήναι *are on the wing*
 βούλομαι *wish* : προβέβουλα *I prefer*
 δέркоμαι *look* : δέδορκε *is gazing*
 τεύχω *make* : τέτυκται *is (by being made)*
 μείρομαι *divide* : ἔμμορε *has for his share*
 κάμνω *labour* : κέκμηκα *I am weary*

Participles, κεκοτηώς *in wrath* : τετιηώς *veiled* : πεφυλαγμένος *on the watch*.

Verbs expressing *sustained sounds* are usually in the Perfect : γέγωνε *shouts* ; βέβρυχε *roars* ; μεμυκώς *bellowing* ; κεκληγώς *crying out*.

40. The Imperfect

The Imperfect is by *Parataxis* (see 46) constantly used in Homer to describe a concurrent subordinate action, when in later Greek a subordinate clause or participle would be employed: e.g. ψυχὰς Ἀΐδι προΐαψεν | ἡρώων, αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν 'the plague sent forth the souls of heroes to Hades, *while it made* themselves (i.e. their bodies) a prey': ὥς ἄρα φωνήσας δῶκε ξίφος ἄργυρόηλον. | Αἴας δὲ ζωστήρα δίδου 'he gave a sword *while Aias gave* (in exchange) a belt.'

41. The Subjunctive¹

1. In Principal Clauses the Subjunctive has the meaning of a Future. For emphatic statements, such as threats or

¹ Prof. Goodwin (*Moods and Tenses*, Appendix I ed. 1889) has shewn that the old theory, by which *will* and *wish* were regarded as the original meanings of the Subjunctive and Optative respectively, is probably incorrect. In his view the original sense of ἔλθω is *I shall go*, that of ἔλθοιμι, *I may go*; the latter being a "weaker form for expressing future time" than the former. The meanings *let me go* (ἔλθω) and *may I go* (ἔλθοιμι) he regards as secondary, not original. It cannot be shewn that the Subjunctive carries an expression of the speaker's *will* in any degree in which the same may not be said of the Future Indicative.

prophecies, it seems to be preferred to the Future Indicative. Examples are—

δύσομαι εἰς Ἄϊδαο καὶ ἐν νεκύεσσι φαείνω

I will go down to Hades and shine among the dead (a threat uttered by Helios).

οὐ γάρ πω τοίους ἶδον ἀνέρας, οὐδὲ ἶδωμαι

I never yet saw . . . , nor ever shall see.

In this use the Mood may be “pure” (i.e. without a particle), as in the examples just given, or it may take **κε(ν)** or **ἄν** : e.g. ἐγὼ δέ **κεν** αὐτὸς ἔλωμαι *in that case (κεν) I will take her myself* : οὐκ ἄν τοι χραίσμῃ *shall surely not thou ἄν avail*.

On the use of **κε(ν)** and **ἄν** in Principal Clauses see 44 A.

2. *Hortatory*.—The Hortatory use of the Subjunctive (ἔλω *let me go*, ἔλωμεν *let us go*), is apparently a derivative from the preceding. The use is so familiar that examples are unnecessary.

3. In Subordinate Clauses Homer uses αἰ, εἰ, ὅτε, ὁππότε, ὅς, ὥς etc. with the “pure” Subjunctive; especially where, as in similes, the point is the expression of the verb-motion pure and simple, apart from all circumstance. Examples are—

ὥς δὲ λέων ἐν βουσί θορῶν ἐξ αὐχένα ἄσῃ

As a lion breaks a neck.

εἰ δ' αὖ τις ῥαίῃσι θεῶν ἐνὶ οἴνοπι πόντῳ, τλήσομαι

If some god again shall wreck me.

οἷς δ' ὁ γέρων μετέχσιν

Those whom an old man is among.

Contrast this with the Attic use, where ἄν is required, e.g. εἰάν (εἰ ἄν), ἥν, ὅταν etc.

κε(ν) and **ἄν** when employed in Homer (no doubt by a later use) add a meaning of their own, on which see 44 B.

4. In Final Clauses **κε(ν)** or **ἄν** is usually added with ὥς, but rarely with the more indefinite ὅπως.

Obs.—ὅφρα, ἕως, and εἰς ὃ (**κε**) are—

(a) *Temporal*, meaning *so long as* : e.g. ὅφρ' ἐθέλητον *as long as ye wish* ; εἰς ὃ κ' αὐτῇ | ἐν στήθεσσι μένη *as long as breath remains*.

(b) *Final*, meaning *until, to the end that* : e.g. ἀνιχνεύων

θέει ἔμπεδον, ὅφρα κεν εὔρῃ *he runs on tracking until he find* ;
 εἰς ὃ κε τέκμωρ | Ἰλίου εὔρωμεν *until we find the goal of Ilios* ;
 ὅφρ' εὖ γιγνώσκῃς *to the end that thou mayest know*. The
 insertion of **κε(ν)** and **ἄν** is governed by the meaning of those
 particles, for which see **44 B**.

42. The Optative

The Optative shews kinship with the Subjunctive in that it refers primarily to Future time ; it differs from it in being less forcible. Whereas **ἴδω** means *I shall see*, **ἰδοίμην** means *I may see*. Thus primitively the Mood expresses *Concession*, and in this use hovers between *Concession* of *Possibility* (Potential use) and *Concession* in the sense of *Permission*.

Side by side with this primitive use by which **ἰδοίμην** means *I may see*, but apparently derived from it, we find the Mood used to express a *Wish* : **ἰδοίμην** means *may I see*. It is from this latter use, regarded as the primitive one (but see p. xlviii, footnote), that the Mood has taken its name.

The following are examples :—

1. *Concessive or Potential.*

εἰ δ' αὖ πως τόδε πᾶσι φίλον καὶ ἡδὺ γένοιτο,
 ἦ τοι μὲν οἰκέοιτο πόλις Πριάμοιο ἄνακτος,
 αὐτίς δ' Ἀργεῖην Ἑλένην Μενέλαος ἄγοιτο

*And if, again, this should be welcome and pleasing to all,
 King Priam's city may remain a home and Menelaos may take
 Argive Helen back again.*

οἱ δ' ἄλλοι φιλότῃ καὶ ὄρκια πιστὰ ταμόντες
 ναίοιτε Τροίην ἐριβώλακα, τοῖ δὲ νέεσθων

*And the others pledging friendship with oaths sincere - ye may
 dwell in fertile Troy, and let them return.*

Observe how the Optative is here balanced by the Imperative **νέεσθων** and in the following example by **νέονται** in its future sense.

οἱ δ' ἄλλοι φιλότῃ καὶ ὄρκια πιστὰ ταμόντες
 ναίοιμεν Τροίην ἐριβώλακα, τοῖ δὲ νέονται

We may dwell in Troy, and they will return.

λῆγ' ἔριδος, Τρώας δὲ καὶ αὐτίκα διὸς Ἀχιλλεὺς
ἄστεος ἐξελάσειε

Cease from contention, and (for aught I care) Achilles may drive forth the Trojans.

οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι

For surely naught worse can I suffer.

This use is generally marked by the insertion of **κε(ν)** or **ἄν**, as in the *apodosis* of Conditional Sentences (see 44).

Obs.—The Potential Optative is found in Homer four times in the *apodosis* of Conditional Sentences, and more frequently in Potential Sentences without any *protasis*, referring to *past* time.

καὶ νῦ κεν ἔνεθ' ἀπόλοιτο ἄναξ ἀνδρῶν Αἰνείας,
εἰ μὴ ἄρ' οὐδὲ νόησε Διὸς εὐγατήρ Ἀφροδίτη

Aineias would then have perished, had not Aphrodite perceived. (Cp. E 388, P 70, α 236. Probably P 399.)

Τυδεΐδην δ' οὐκ ἄν γνώης ποτέροισι μετείη

Thou wouldst not have known to which side the son of Tydeus belonged.

Homer also habitually uses the Optative (not the Impf. Indic.) in the *apodosis* of Conditional Sentences referring to *present* time.

εἰ μὲν τις τὸν ὄνειρον ἄλλος ἔνισπεν,
ψεῦδός κεν φαίμεν

If any other had told that dream, we should (now) say, etc.

“The Optative with **κε** in such cases expresses merely what *could* happen, without any limitations of time except such as are imposed by the context; and according to the limitations thus imposed we translate such optatives (with more exactness than they really possess) either as past or as future” (Goodwin).

2. Hortatory.

μηδέ τις ἄλλος ἅμα Τρώων ἵτω ἀνὴρ·
κῆρύξ τις οἱ ἔποιτο γεραίτερος

Let a herald accompany him.

In some cases it is difficult to decide between the Hortatory and the Permissive sense.

3. *Wish.* Identical with the Attic use.

4. *Request.* This follows from the preceding.

ταῦτ' εἴποις Ἀχιλλῆι

Say (I wish thou mayst say) this to Achilles.

Or the use may be concessive : *Thou canst say.*

5. In Subordinate Clauses the usages are those of Attic, but the Optative frequently takes **κε(ν)** or **ἄν** where **ἄν** is inadmissible in Attic (see 44 B), and it is used indifferently with the Subjunctive after primary tenses in the principal clause.

43. The Infinitive

The Infinitive is the Dative of a Verbal Noun. This is clearly seen in the following examples, which will help to explain many others : **δῶκε δ' ἄγειν** *gave for leading away* ; **βῆ δ' ἰέναι** *took a step for going* ; **πέμπε νέεσθαι** *sent for returning* ; **ἔπευφήμῃσαν Ἀχαιοὶ αἰδεῖσθαι** *shouted assent to reverencing* ; **ἵπποι | ἐγγὺς ἔσαν προφυγεῖν** *were near for escaping with* ; **ἔρριγ' ἀντιβολῆσαι** *shudders at meeting* ; **ἐπεὶ οὐρ φη λίθος χρώς οὐδὲ σίδηρος | χαλκὸν ἀνασχέσθαι** *their flesh is not stone or iron for withstanding (so as to withstand) bronze* ; **θεεῖν ταχύς** *swift for running*.

PARTICLES

44. **κε(ν)** and **ἄν**¹

The origin of **κε** has not been certainly traced. From its uses in Epic poetry, which are our only guide, it appears to have been originally a demonstrative particle meaning *there*, and may accordingly be identical with the *ce* in the Latin *hic-ce*, *illi-c*, etc.

The etymology of **ἄν** is equally obscure ; but in Homer its meaning and use are practically identical with those of **κε**. The fact that it is used much less frequently in Homer than **κε**

¹ Before reading this section the student should grasp clearly the original meanings of the independent Subjunctive and Optative, as given in 41 and 42.

(the proportion being 1 to 4), but afterwards completely superseded that particle, points to its being of later origin. Examples of both words are given below indiscriminately.

A. Definite Use.—The meaning is *there, in that case, under the circumstances, then, so, now*,—all equivalents of the primitive signification.

1. With Subjunctive in *apodosis*.

[εἰ δέ κε μὴ δώωσιν,] ἐγὼ δέ κεν αὐτὸς ἔλωμαι
'Then I will take her.'

2. With Future Indicative (κε not infrequently, ἄν once).

ἀλλ' ἴθ', ἐγὼ δέ κέ τοι Χαρίτων μίαν ὀπλοτεράων
δώω

'Nay go, and *then* I will give thee one of the younger Graces.'

ἐμοὶ δέ κε ταῦτα μελήσεται, ὄφρα τελέσσω

'My own care shall these things *now* be, that I may accomplish them.'

αὐτὸν δ' ἂν πύματόν με κύνες πρώτῃσι εὐρύχῃσι
ὤμῃσιν αἰρήσουσιν

'And myself *then* last of all dogs shall tear.'

3. With Optative.

(a) In Potential Sentences (without *protasis*). Whereas the 'pure' Optative φαίην means 'I may (might, can, could, would, should) say,' a vague general statement (see 42), φαίην κεν means 'I may *there* say,' the particle serving to limit the statement to a *particular act* or *particular circumstances* of saying; compare our use of *there* in 'there might be objections.' It is unnecessary, and would generally be clumsy, to reproduce the particle in translation.

ἔπειτά κεν αὖτε φίλον παῖδα κλαίοισα

'Then thereafter thou couldst weep for thy son' (a particular weeping).

πλησίον ἀλλήλων· καὶ κεν διοϊστεύσειας

'The rocks are near each other; and thou mightest shoot an arrow across.'

(β) In the *apodosis* of Conditional Sentences.

ἀλλ' εἵ μοί τι πίθοιο, τό κεν πολὺ κέρδιον εἶη

'That would (then) be much better.'

4. With Imperfect and Aorist Indicative in Past Potentials and *apodoses* of Conditional Sentences:—

ὑπὸ κεν ταλασίφρονά περ δέος εἶλεν

'Fear might have seized even the stout-hearted.'

καὶ νύ κε τὸ τρίτον αὖθις ἀναΐξαντ' ἐπάλαιον,
εἰ μὴ κ.τ.λ.

'And then they would have wrestled a third time, had not' etc.

Obs. 1.—With the Imperfect Indicative in such sentences, the reference is in Homer always to *past* time; never, as in Attic, to present time. For reference to present time Homer uses the Optative; see 42.

Obs. 2.—As the Indicative cannot express potentiality, its use in Past Potentials is, strictly speaking, incorrect, and was no doubt a later development (that is, a substitution for the Past Potential Optative of the earlier language,—see 42. 1. *Obs.*), adopted for its convenience. Accordingly the account of **κε** given under 3 (α) above may be taken to apply here also.

B. Indefinite Use.—In subordinate clauses the particles mark *indefiniteness* of time, occasion, circumstances, manner, etc. This transition, at first sight surprising, finds an exact parallel in the Latin *olim* and *quondam*, which originally meaning *at that*, or *a certain (former) time* (*olim*, like **κε**, must first of all have meant *there*), came to mean 'at a former time,' 'formerly'; 'some time' or 'some day' (future); 'at any time,' 'at times,' 'often.' Cp. Verg. *Aen.* 4. 627 *nunc, olim, quocumque dabunt se tempore vires*, 'now, some day, whenever,' etc.; Lucr. 6. 109 *carbasus ut quondam magnis intenta theatris | dat crepitum*, 'as at times,' etc.; Plaut. *Asin.* 3. 3. 128 *quid olim hominist salute melius?* 'what is at any time better than health?' Compare also the colloquial use of *hodie*=*ever*, *at all*, in Plautus (*passim*), Hor. *S.* 2. 7. 21, Verg. *A.* 2. 670 *numquam omnes hodie moriemur inulti*; and the indefinite meaning of the adverb *so* in *who-so*, *whosoever*, *when-so*, *whensoever*, etc.

1. The following example, where **ἄν** refers to a time at once definite and indefinite, marks a half-way point in the transition (cp. Verg. *A.* 4. 627 quoted above):—

ἔσται μὰν ὅτ' ἄν αὖτε φίλην γλαυκώπιδα εἴπῃ

‘Surely there will be a time when some day (**ἄν**) he shall again call me his darling of the bright eyes.’

Cp. Φ 111 where **ὁππότε** replaces **ὅτ' ἄν** :—

ἔσσεται ἢ ἥως ἢ δείλῃ ἢ μέσον ἡμαρ
ὁππότε τις καὶ ἐμεῖο Ἄρει ἐκ θυμὸν ἔλῃται.

2. The particles mark indefiniteness of time or occasion with **ὅτε**, **ὁπότε**, **ἐπεὶ**, **εὔτε**, **ὅφρα**, **ἕως** (**εἴως**, **εἶος**), **εἰς** **ὅ**, Relative Pronouns, and **εἰ**. The meaning is *upon occasion, at any time, ever*.

In this use the particle practically adheres to the adverb, conjunction, or relative, changing *when* into *whenever, when at any time, who* into *whoever*, etc. In some cases, especially with **εἰ**, it is difficult to say whether the particle is temporal or modal; see (3) below.

ὥς δ' ὅτ' ἄν ἄνδρ' ἄτη πυκινὴ λάβῃ

‘As when at any time a grievous curse’ etc.

ὅφρα κεν Ἑκτώρ κῆται

‘So long as ever Hector shall lie.’

ὅφρα κεν ἐς κλισίην Πηληιάδew ἀφίkwμαι

‘Until (sometime) I shall come.’

οὐδ' ἄλιον ἔπος ἔσσεται, ὅττι κεν εἴπῃ

‘Whatso-ever he shall say.’

εἴ περ γάρ κ' ἐθέλῃσιν Ὀλύμπιος

‘If ever the Olympian shall wish.’

Contrary to the Attic use, the particles are used also with the Future Indicative and Optative in *prothesis* :—

ὅτε κέν τιν' ἐπιζάφελος χόλος ἵκοι

‘Whenever fiercely swelling wrath seized any man.’

δῶσω γὰρ δίφρον τε δύω τ' ἐριαύχενας ἵππους,

ὅστις κε τλαίῃ

‘I will give . . . to the man whosoever may dare.’

εἰς ὃ κέ μοι μάλα πάντα πατὴρ ἀποδώσει ἔεδνα

‘Until her father shall give back.’

εἴ κ’ ἔτι σ’ ἀφραΐνοντα κιχίσομαι

‘If ever again I shall catch thee raving.’

3. The particles mark indefiniteness of manner, quality, degree, with Modal Adverbs, Relative Pronouns, and εἰ. The meaning of εἴ κε (ἄν) is *if at all, if in any wise, if haply*, and so simply *if*. This appears to be the commonest use of εἴ κε. For the transition to modal indefiniteness compare the modal use of πού, πώ, ποτέ, *c.g.* Ρ 366 οὐδέ κε φαίης | οὔτε ποτ’ ἥελιον κόον ἔμμεναι οὔτε σελήνην, ‘nor wouldst thou have thought that there was still sun or moon at all (ποτέ).’

(α) With Subjunctive in *protasis*—

ὥς ἄν ἐγὼν εἴπω, πειθώμεθα πάντες

‘As (howsoever) I shall say, let us all agree.’

τοῖος ἔων οἷόν κε κατευνηθέετα Ἰδηςθε

‘Taking the form, of whatever kind it be, wherein ye shall have seen him when asleep’ (of Proteus).

εἰ δέ κε μὴ δώωσιν

‘If in any wise they shall not give.’

(β) With Future Indicative and Optative in *protasis*—

εἴ κ’ Ἀχιλῆος ἀγαυοῦ πιστὸν ἑταῖρον

τείχει ὑπο Τρώων ταχέες κύνες ἐλκήσουσιν

‘If haply dogs shall tear.’

εἴ κεν θάνατόν γε φύγοιμεν

‘If in any wise death should not be our fate.’

(γ) Here belongs the use with εἰ in sentences like the following where there is an ellipse of *to try, to seek, to find out*, or the like:—

ἐσθλὸν γὰρ Διὶ χεῖρας ἀνασχέμεν, αἴ κ’ ἐλεήσει

‘It is good to lift the hands to Zeus, (to try) if haply he will have mercy.’

ἀλλ’ ἄγετ’, αἴ κέν πως θωρήσομεν υἱας Ἀχαιῶν

‘But come, if haply we can arm’ etc.

4. From the modal use after verbs of *considering* etc., as for instance in

φράζεσθαι . . . ὅπως κεν νῆας τε σώης

‘To consider how in any wise thou shalt save the ships’
comes the

Final use of ὥς κε (ἄν) :—

ὥς κεν Ἀχιλλεὺς | δώρων ἐκ Πριάμοιο λάχῃ

‘In order that Achilles may get gifts of Priam.’

4 *a.* ὅς κε is many times used like ὅστις in a generalising sense, to mark that what is referred to is considered as belonging to a class. The use is found with the Future Indicative, Subjunctive, Optative, and once (c 261) with a gnomic aorist.

οἳ κέ με τιμήσουσι

‘Men that will (such as will) honour me.’

φάρμαχ’ ἃ κεν παύσῃσι

‘Drugs such as will allay.’

εὐέλλαν, | ἥ κεν . . . κῆαι

‘A storm such as may burn.’

5. In the statement of Alternatives (whether in independent or subordinate clauses) κε is found with ἢ in either or both clauses. The meaning seems to be no more than *to take a case; it may be; possibly; haply; perhaps*. Indeed the force of κε is so slight that the particle is sometimes scarcely capable of translation.

σήμερον ἢ δοίοισιν ἐπεύξεαι Ἱππασίδῃσιν . . .

ἢ κεν ἐμῷ ὑπὸ δουρὶ τυπεῖς ἀπὸ θυμὸν ὀλέσῃς

‘Either thou wilt boast over the two sons of Hippasos, or, it may be, wilt lose thy life.’

τῷ κε μάλ’ ἢ κεν ἔμεινε, καὶ ἐσσύμενός περ ὁδοῖο,

ἢ κέ με τεθνηῖαν ἐνὶ μεγάροισιν ἔλειπεν

‘In that case he would either have stayed or have left me dead in the house.’

The κε after τῷ goes with ἔμεινε and ἔλειπεν.

ΝΟΗΣΟΝ

Αἰνεΐαν, ἥ κέν μιν ἐρύσσειαι ἢ κεν ἑάσεις

‘Consider whether thou wilt save Aineias or leave him.’

ἄλλ’ ἐρέω μὲν ἐγὼν, ἵνα εἰδότες ἢ κε θάνασμεν

ἢ κεν ἀλευάμενοι θάνατον καὶ κῆρα φύγοιμεν

‘In order that knowing we may either die or . . . escape death,’ etc.

The same use is found in δ 692

ἢ τ’ ἐστὶ δίκη θεῶν βασιλῆων·

ἄλλον κ’ ἐχθαίρηαι βροτῶν, ἄλλον κε φιλοῖν

‘As is the wont of kings ; one man haply he (the king) will hate, another perhaps he may love.’

6. To this head belong the six instances of **κε** following **ἄν** in the same clause—

(a) In independent sentences :—

ἃς οὐτ’ ἄν κεν Ἄρης ὀνόσαιτο μετελεύων

οὔτε κ’ Ἀθηναίῃ (N 127)

‘Which (phalanxes) neither haply would Ares have despised, nor haply Athene’ (*supposing the case* of their encountering them).

κοὶ δ’ ἄν ἐγὼ πομπὸς καὶ κε κλυτὸν Ἄργος ἱκοίμην,

ἐνδυκέως ἐν νηὶ θεῆ ἢ πεζὸς ὁμαρτέων (Ω 437).

‘As escort to thee I would go even haply (*to take a conceivable case* involving great devotion) to Argos.’

οἱ δ’ ἔλαχον τοὺς ἄν κε καὶ ἤθελον αὐτὸς ἐλέσθαι,

τέσσαρες, αὐτὰρ ἐγὼ πέμπτος μετὰ τοῖσιν ἐλέγμην (ι 334)

‘And those drew the lot whom I should myself have haply wished to choose’ (**κε** : *in the case* of my having decided to choose assistants instead of drawing lots).

(B) In subordinate clauses :—

ὅφρ’ ἄν μὲν κεν ὄρῃ Ἀγαμέμνονα ποιμένα λαῶν

εὖνοντ’ ἐν προμάχοισιν ἐναίροντα στίχας ἀνδρῶν,

τόφρ’ ἀναχωρεῖτω

αὐτὰρ ἐπεὶ κ’ κ.τ.λ. (Λ 187)

‘So long as in any wise he shall see.’

ὄφρ' ἄν μέν κεν δούρατ' ἐν ἀρμονίῃσιν ἀρήρη,
τόφρ' αὐτοῦ μενέω καὶ τλήσομαι ἄλγεα πάσχω·
αὐτὰρ ἐπὴν δὴ κ.τ.λ. (ε 361)

'So long as in any wise the timbers shall abide in the dowels.'

ὄφρ' ἄν μέν κ' ἀγροὺς ἵομεν καὶ ἔργ' ἀνθρώπων,
τόφρα
αὐτὰρ ἐπὴν πόλιος κ.τ.λ. (z 259)

'So long as in any wise we shall go by the fields.'

C. Exceptional uses (and others apparently so).

1. Once, X 110, κε occurs with the Infinitive. The passage belongs to B. 5—

ἐμοὶ δὲ τότ' ἄν πολὺ κέρδιον εἶν
ἄντην ἢ Ἀχιλῆα κατακτείναντα νέεσθαι
ἢ ἐκ κεν αὐτὸν ὀλέσθαι εὐκλειῶς πρὸ πόλῃος
'Or (on the other hand) myself to perish.'

Obs. In I 684 we have a solitary instance of ἄν with infinitive; it is the common Attic construction in *oratio obliqua*.

2. In Γ 138 (and 255, where the line is repeated) we have κε with a Participle—

τῷ δὲ κε νικήσαντι φίλην κεκλήσῃ ἄκοιτις.

It is indifferent whether we translate 'him that *there* conquers,' or '*whichever* conquers,' taking τῷ κε νικήσαντι as for ὅς κε νικήσῃ. The latter seems preferable.

3. ω 88,

ἦδη μὲν πολέων τάφῳ ἀνδρῶν ἀντεβόλησας
ἡρώων, ὅτε κέν ποτ' ἀποφειμένου βασιλῆος
ζώννυνται τε νέοι καὶ ἐπεντύνονται ἄεθλα

'Whenso, after some king's death, the young men gird themselves, and make them ready for the meed of victory.'

Here ζώννυνται is probably a subjunctive (see on T 32), and ἐπεντύνονται should be changed to -ωνται.

In M 41, where the indic. στρέφεται occurs after ὅτ' ἄν, we may read, as Monro suggests, ὅτ' ἔναντα for ὅτ' ἄν ἐν τε.

In Ξ 484 τε should be read (with a few mss.) for κε.

4. For Ψ 526 see note *ad loc.*

5. δ 546,

ἢ γάρ μιν ζωὸν γε κινήσει. ἢ κεν Ὀρέστης
κτεῖνεν ὑποφθάμενος. αὐτὸς δὲ κεν τάφου ἀντιβολήσας.

Here we may either regard ἢ κεν as corresponding to ἢ, and class under B. 5 : or κεν κτεῖνεν may be a past potential, 'Orestes may have slain him.' Cp. Goodwin, *M. and T.* § 245.

6. Z 281, ὥς κέ οἱ αὖθις γαῖα χάνοι. As κε has no place with an opt. of wish, we must correct to δέ.

45. Some other Particles

ἄρα (apocopated ἀρ and ῥα) means *accordingly, so, then, it seems*. It introduces a *consequent* sequel of something preceding, or in alternatives gives a slight emphasis to one : e.g. εἴτ' ἄρα . . . εἵτε, *whether, as may be, . . . or*. It is frequently incapable of direct translation.

δέ frequently marks the Apodosis ; it is then called "δέ in apodosis."

δή (the unemphasised form of ἤ-δῃ. Lat. *jam*) is a temporal particle meaning *now, and at length, by this time* : e.g. ἐπεὶ δὴ *when now* ; νῦν δὴ *now at last* ; δὴ τότε a strong *then* (lit. *then, at that time*) ; οὕτω δὴ *thus, so or then* ; πολλοὶ δὴ *many now* ; τότε δὴ πέμπτον ἔτος *this is now the fifth year* ; ῥῆῖτεροι . . . δὴ ἔσεσθε ἐναιρέμενοι *earlier will ye now be to sing*.

εἰ (αἰ), an *exclamatory* particle : εἰ δ' ἄγε *now, come* ; or *come now* ; *go to*. It occurs with wishes alone and in εἴθε. εἰ γάρ.

ἢ (ἥ) means (1) *either, or* ; (2) *than* ; (3) ἢ (ἡέ) . . . ἢ (ἡέ) have the meaning of εἵτε . . . εἵτε, *since . . . since, so*.

ἢ-μέν . . . ἢ-δέ means *both . . . and* : ἠδέ and ἰδέ standing alone mean *and*.

ἐήν gives a mocking emphasis (like δῆπον, *credo*), *I suppose, I trow* : e.g. οὐ ἐήν μιν πάλιν αὖτις ἀνήκει θυμὸς ἀγήνωρ *not again, I trow, will his bold spirit move him*.

μάν, μήν, μέν are all forms of the same particle. They

give lively emphasis. Sometimes the translation must be *yet, howbeit*, when a clause *adversative in itself* is introduced: e.g. **οὐ φησιν δώσειν· ἢ μὴν Τρῳῆς γε κέλονται** *howbeit the Trojans truly bid him.*

νύ (the Attic *νύν*) gives a slight emphasis: **τίς νυ** *who, now?*

οὖν in Homer does not mean *therefore* or *then* (inferential). It merely gives a slight emphasis and may frequently be translated by *withal*: e.g. **φημι γὰρ οὖν** *for I say withal*; **ἐπεὶ οὖν** *when now*. It is frequent (as in Attic) in the combinations **εἴτ' οὖν . . . εἴτε, οὔτ' οὖν . . . οὔτε**.

πέρ gives emphasis. Though frequently appearing in Concessive clauses, it never of itself means *although*.

τε is used (1) like the Latin *que* as a copulative conjunction: (2) it marks a statement as *general*, and is accordingly frequent in maxims, proverbial sayings, general statements, similes. In this use it is incapable of translation. For its generalizing force compare the Latin *que* (with which it is identical) in *ubique, quicumque, namque*.

τοι marks an assertion which is common knowledge with the hearers or which they are expected to admit: *surely, we know, thou knowest, it will be admitted*, the Latin *profecto*: e.g. **ἡμεῖς τοι πατέρων μὲν· ἀμείνονες εὐχόμεσθ' εἶναι** *we, thou knowest, boast to be*; **μητί τοι δρυτόμος μὲν· ἀμείνων ἢ βίηφι** *by skill, we know, the wood-cutter is far better than by force.*

46. Parataxis

We frequently find in Homer two *co-ordinate* clauses where logically one is subordinate to the other. This is called **παράταξις**, *co-ordination*. Examples are:—

**φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ ο' ὕλη
τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη**

The leaves that be the wind scattereth on the ground, and the forest buddeth and putteth forth more again, when (lit. and) the spring cometh on.

αἴ κ' ἐλέσχη

ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα,
αἴ κεν Τυδέος υἱὸν ἀπόσχη Ἴλίου ἱρῆς

If so haply she may pity . . . , if she may keep the son of Tydeus from Ilios.

Here we should have had in later Greek ἀποσχοῦσα, *by keeping away*.

οἱ δὲ νῦν ἔσταισι σιγῇ. πόλεμος δὲ πέπαυται.
ἄσπίσι κεκλιμένοι

They now are seated in silence, for the battle hath ceased
See also 40.

IV

VERSIFICATION

47. Hiatus

With regard to Hiatus, which is frequent in Homer, the following facts may be noted.

1. A long vowel or diphthong in *thesis* preceding Hiatus is generally shortened: *e.g.* κλυθεῖ μιν | ἀργυρότε· χρυσέω | ἀνὰ σκήπτρῳ (with *synizesis* of -έω); but Σμινθεῦ· | εἴ ποτέ τοι.

2. A long vowel or diphthong in *arsis* remains long: *e.g.* ἡμετέρῳ ἐνὶ οἴκῳ : ἢ εἰ | δὴ ποτε.

3. Hiatus is often accounted for by loss of the digamma: *e.g.* ἡμετέρῳ ἐνὶ οἴκῳ (*Foíkῳ*): Ἀγαμέμνονι ἦνδανε (σFαδ) εὐμῶ.

Obs. -The principle of shortening a long vowel before a vowel following works also inside a word. Thus we get ἴλαος and ἴλᾱος. λίην and λίην, βέβληαι (a dactyl); and many by-forms, as χάλκεος (χάλλειος), ὀλοός (ὀλοιός), ὠκέα (ὠκειᾶ), βαθέης (βαθείης).

48. Lengthening of Short Syllables

1. A short vowel is always lengthened before initial ρ, and in certain words before λ, μ, ν, σ, θ: *e.g.* ἐπὶ ῥηγμῖνος:

πολλὰ | λισσομένη: κατὰ μοῖρ'αν: ἐνὶ μεγάρ'ω: ἔγκατά | τε
 cάρκ'ας τε: κατὰ δεινούς (for δφεινούς). These examples are
 but a few out of a large number.

2. The group of words referred to above also produce a similar
 lengthening by doubling the initial consonant in Compounds and
 after the Augment: *e.g.* ἀπο-ρρίπτω: ἐϋ-μμελῆς: ἀγά-ννι-
 φος: ἐπι-σσεύω: ἔρριψα: ἐλλίσσεται: ἔδδεικεν (also written
 ἔδεικεν, though scanned – – υ).

3. A short syllable in *arsis* is frequently lengthened,
 especially at a pause in the verse: *e.g.* ἐκπέρσαι Πριάμοιο
 πόλιν. εὖ δ' οἴκαδ' ἰκέσθαι: χερσὶν ὑπ' Ἀργείων φθίμενός ἐν
 πατρίδι γαίῃ.

4. Besides the instances given above and in 1 and 2 the
 following variations may be noticed. Homer has ἄνῆρ and
 ἄνῆρ: Ἄρες Ἄρες together beginning a line: ὄνομα and
 οὔνομα: φίλε κασίγνητε beginning a line. There are many
 others. Notice also the following words, where in Attic the
 vowel is short, but long in Homer: ἱκος, κᾱλός, φεᾱ́νω, τίνω.

49. Elision

1. The -αι of the Verbal Endings -μαι, -ται, -νται, -σθαι may
 be elided: *e.g.* βούλομ' ἐγώ: ἐπικείσεται ἀνάγκη: πρὶν λύσασθ'
 ἐτάρους.

2. The οι of μοι, σοι, τοι is occasionally elided: *e.g.* καί μ'
 οἴω ἀμύνετε: οὐ νύ τ' ἀοιδοὶ αἵτιοι.

For further information on Homeric Versification see Prof.
 Jebb's *Introduction to Homer*, Appendix 5.



PLATE II.—Fragment of a silver bowl found at Mykenai, and representing the siege of a city.

ΙΛΙΑΔΟΣ Ν

Μάχη ἐπὶ ταῖς ναυσίν.

Poseidon fareth over the sea from Samothrace to stir up the valour of the Achaians.

Ζεὺς δ' ἐπεὶ οὖν Τρώας τε καὶ Ἑκτορα νηυσὶ
πέλασσε,

τοὺς μὲν ἕα παρὰ τῇσι πόνον τ' ἐχέμεν καὶ οἰζὺν
νωλεμέως, αὐτὸς δὲ πάλιν τρέπεν ὅσσε φαεινῷ,
νόσφιν ἐφ' ἵπποπόλων Θρηκῶν καθορώμενος αἶαν
Μυσῶν τ' ἀγχεμάχων καὶ ἀγαυῶν Ἰππημολγῶν 5
γλακτοφάγων, Ἀβίων τε, δικαιοτάτων ἀνθρώπων.
ἔς Τροίην δ' οὐ πάμπαν ἔτι τρέπεν ὅσσε φαεινῷ·
οὐ γὰρ ὃ γ' ἀθανάτων τιν' ἐέλπετο ὄν κατὰ θυμὸν
ἐλθόντ' ἢ Τρώεσσιν ἀρηξέμεν ἢ Δαναοῖσιν.

οὐδ' ἀλαοσκοπιὴν εἶχε κρείων ἐνοσίχθων· 10
καὶ γὰρ ὁ θαυμάζων ἦστο πτόλεμόν τε μάχην τε
ὑψοῦ ἐπ' ἀκροτάτης κορυφῆς Σάμου ὑληέσσης
Θρηκίης· ἔνθεν γὰρ ἐφαίνετο πᾶσα μὲν Ἰδη,
φαίνετο δὲ Πριάμοιο πόλις καὶ νῆες Ἀχαιῶν·
ἐνθ' ἄρ' ὃ γ' ἐξ ἀλὸς ἕζετ' ἰὼν, ἐλέαιρε δ'
Ἀχαιοὺς 15

Τρωσὶν δαμναμένους, Διὶ δὲ κρατερῶς ἐνεμέσσα.

αὐτίκα δ' ἐξ ὄρεος κατεβήσετο παιπαλόεντος
 κραιπνὰ ποσὶ προβιβάς· τρέμε δ' οὔρεα μακρὰ
 καὶ ὕλη

ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.
 τρὶς μὲν ὀρέξατ' ἰών, τὸ δὲ τέτρατον ἴκετο
 τέκμωρ, 20

Αἰγὰς· ἔνθα δέ οἱ κλυτὰ δώματα βένθεσι λίμνης
 χρύσεια μαρμαίροντα τετεύχεται, ἄφθιτα αἰεὶ.
 ἔνθ' ἐλθὼν ὑπ' ὄχεσφι τιτύσκετο χαλκόποδ' ἵππω
 ὠκυπέτα, χρυσέησιν ἐθείρησιν κομόωντε,
 χρυσὸν δ' αὐτὸς ἔδυνε περὶ χροῖ, γέντο δ' ἱμά-
 σθλην 25

χρυσείην εὐτυκτον, εἰοῦ δ' ἐπεβήσετο δίφρου.
 βῆ δ' ἐλάαν ἐπὶ κύματ'· ἄταλλε δὲ κήτε' ὑπ' αὐτοῦ
 πάντοθεν ἐκ κευθμῶν, οὐδ' ἠγνοίησεν ἄνακτα·
 γηθοσύνη δὲ θάλασσα δίστατο· τοὶ δὲ πέτοντο
 ῥίμφα μάλ', οὐδ' ὑπένερθε διαίνετο χάλκεος
 ἄξων. 30

τὸν δ' ἐς Ἀχαιῶν νῆας εὐσκαρθμοὶ φέρον ἵπποι.
 ἔστι δέ τι σπέος εὐρὺ βαθείης βένθεσι λίμνης,
 μεσσηγὺς Τενέδοιο καὶ Ἰμβρου παιπαλοέσσης·
 ἔνθ' ἵππους ἔστησε Ποσειδάων ἐνοσίχθων
 λύσας ἐξ ὀχέων, παρὰ δ' ἀμβρόσιον βάλεν εἶδαρ 35
 ἔδμεναι· ἀμφὶ δὲ ποσσὶ πέδας ἔβαλε χρυσείας
 ἀρρήκτους ἀλύτους, ὅφρ' ἔμπεδον αὖθι μένοιεν
 νοστήσαντα ἄνακτα. ὁ δ' ἐς στρατὸν ὥχετ'
 Ἀχαιῶν.

He encourageth the two Aiantes.

Τρῶες δὲ φλογὶ ἴσοι ἀολλέες ἢ ἐθύνελλη
 Ἑκτορι Πριαμίδῃ ἄμοτον μεμαῶτες ἔποντο, 40
 ἄβρομοι αὐίαχοι· ἔλποντο δὲ νῆας Ἀχαιῶν

αἰρήσειν, κτενέειν δὲ παρ' αὐτόθι πάντας ἀρίστους.
 ἀλλὰ Ποσειδάων γαιήοχος ἐννοσίγαιος
 Ἀργείους ὥτρυνε, βαθείης ἐξ ἁλὸς ἐλθών,
 εἰσάμενος Κάλχαντι δέμας καὶ ἀτειρέα φωνήν. 45

Αἴαντε πρῶτῳ προσέφη, μεμαῶτε καὶ αὐτῷ·
 “ Αἴαντε, σφὼ μὲν τε σαώσετε λαὸν Ἀχαιῶν
 ἀλκῆς μνησαμένῳ, μὴ δὲ κρυεροῖο φόβοιο. *right*

ἄλλη μὲν γὰρ ἐγὼ γ' οὐ δεΐδια χεῖρας ἀάπτους
 Τρώων, οἳ μέγα τείχος ὑπερκατέβησαν ὀμίλῳ· 50
 ἔξουσιν γὰρ πάντας ἐγκνήμιδες Ἀχαιοί·

τῇ δὲ δὴ αἰνότατον περιδείδια, μή τι πάθωμεν,
 ἦ ῥ' ὅ γ' ὁ λυσσώδης φλογὶ εἵκελος ἡγεμονεύει
 Ἐκτωρ, ὃς Διὸς εὐχετ' ἐρισθενέος πάϊς εἶναι.
 σφῶν δ' ὧδε θεῶν τις ἐνὶ φρεσὶ ποιήσειεν, 55

αὐτῷ θ' ἐστάμεναι κρατερῶς καὶ ἀνωγέμεν ἄλλους·
 τῷ κε καὶ ἐσσύμενόν περ ἐρωήσαιτ' ἀπὸ νηῶν
 ὠκυπόρων, εἰ καὶ μιν Ὀλύμπιος αὐτὸς ἐγείρει.”

ἦ καὶ σκηπανίῳ γαιήοχος ἐννοσίγαιος
 ἀμφοτέρῳ κεκοπῶς πληῆσεν μένεος κρατεροῖο, 60
 γυῖα δ' ἔθηκεν ἐλαφρά, πόδας καὶ χεῖρας ὑπερθεν.
 αὐτὸς δ', ὥς τ' ἱρηξ ὠκύπτερος ὦρτο πέτεσθαι,
 ὃς ῥά τ' ἀπ' αἰγίλιπος πέτρης περιμήκεος ἀρθεὶς
 ὀρμήσῃ πεδίοιο διώκειν ὄρνεον ἄλλο,
 ὥς ἀπὸ τῶν ἤιξε Ποσειδάων ἐνοσίχθων. 65

τοῖν δ' ἔγνω πρόσθεν Ὀϊλῆος ταχὺς Λῖας,
 αἶψα δ' ἄρ' Αἴαντα προσέφη Τελαμώνιον υἱόν·
 “ Αἴαν, ἐπεὶ τις νῶϊ θεῶν, οἳ Ὀλυμπον ἔχουσι,
 μάντι εἰδόμενος κέλεται παρὰ νηυσὶ μάχεσθαι—
 οὐδ' ὅ γε Κάλχας ἐστί, θεοπρόπος οἰωνιστής· 70

ἔχνια γὰρ μετόπισθε ποδῶν ἡδὲ κνημῶν
 ῥεῖ' ἔγνω ἀπιόντος· ἀρίγνωτοι δὲ θεοὶ περ.
 καὶ δ' ἐμοὶ αὐτῷ θυμὸς ἐνὶ στήθεσσι φίλοισι

μᾶλλον ἐφορμάται πολεμίζειν ἢ δὲ μάχεσθαι,
μαιμώωσι δ' ἔνερθε πόδες καὶ χεῖρες ὑπερθε." 75

τὸν δ' ἀπαμειβόμενος προσέφη Τελαμώνιος Αἴας·
“οὕτω νῦν καὶ ἐμοὶ περὶ δούρατι χεῖρες ἄαπτοι
μαιμώσιν, καί μοι μένος ὥρορε, νέρθε δὲ ποσσὶν
ἔσσυμαι ἀμφοτέροισι· μενοινῶ δὲ καὶ οἶος
ἔκτορι Πριαμίδῃ ἄμοτον μεμαῶτι μάχεσθαι.” 80

He stirreth up others of the Argives.

ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον
χάρμη γηθόσυνοι, τήν σφιν θεὸς ἔμβαλε θυμῷ·
τόφρα δὲ τοὺς ὀπιθεν γαιήοχος ὥρσεν Ἀχαιοὺς,
οἳ παρὰ νηυσὶ θοῇσιν ἀνέψυχον φίλον ἦτορ.
τῶν ῥ' ἅμα τ' ἀργαλέῳ καμάτῳ φίλα γυῖα
λέλυντο, 85

καὶ σφιν ἄχος κατὰ θυμὸν ἐγίγνετο δερκομένοισι
Τρῶας, τοὶ μέγα τεῖχος ὑπερκατέβησαν ὀμίλῳ·
τοὺς οἳ γ' εἰσορόωντες ὑπ' ὀφρύσι δάκρυα λείβον·
οὐ γὰρ ἔφαν φεύξεσθαι ὑπὲκ κακοῦ. ἀλλ' ἐνοσί-
χθων

ῥεῖα μετεισάμενος κρατερὰς ὥτρυνε φάλαγγας. 90
Τεῦκρον ἔπι πρῶτον καὶ Λήϊτον ἦλθε κελεύων
Πηνέλεών θ' ἥρωα Θόαντά τε Δηίπυρόν τε
Μηριόνην τε καὶ Ἀντίλοχον, μήστωρας αὐτῆς·
τοὺς ὃ γ' ἐποτρύνων ἔπεα πτερόεντα προσηύδα·
“αἰδώς, Ἀργεῖοι, κοῦροι νέοι· ὕμνιν ἐγὼ γε 95
μαρναμένοισι πέποιθα σαωσέμεναι νέας ἀμάς·
εἰ δ' ὑμεῖς πολέμοιο μεθήσετε λευγαλέοιο,
νῦν δὴ εἵδεται ἡμαρ ὑπὸ Τρῳέεσσι δαμῆναι.
ὦ πόποι, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὀρῶμαι,
δεινόν, ὃ οὐ ποτ' ἐγὼ γε τελευτήσεσθαι ἔφασκον,

Τρῶας ἐφ' ἡμετέρας ἰέναι νέας, οἷ τὸ πάρος περ 101
 φυζακινῆς ἐλάφοισιν ἐοίκεσαν, αἶ τε καθ' ὕλην
 θῶων παρδαλίων τε λύκων τ' ἥια πέλονται
 αὐτῶς ἠλάσκουσai ἀνάλκιδες, οὐδ' ἐπὶ χάρμη·
 ὥς Τρῶες τὸ πρίν γε μένος καὶ χεῖρας Ἀχαιῶν 105
 μίμνειν οὐκ ἐθέλεσκον ἐναντίον, οὐδ' ἠβαιόν.
 νῦν δὲ ἐκὰς πόλιος κοίλης ἐπὶ νηυσὶ μάχονται
 ἠγεμόνος κακότητι μεθημοσύνησί τε λαῶν,
 οἷ κείνῳ ἐρίσαντες ἀμυνέμεν οὐκ ἐθέλουσι
 νηῶν ὠκυπόρων, ἀλλὰ κτείνονται ἀν' αὐτάς. 110
 ἀλλ' εἰ δὴ καὶ πάμπαν ἐτήτυμον αἵτιός ἐστιν
 ἥρως Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων,
 οὔνεκ' ἀπητίμησε ποδώκεα Πηλεΐωνα,
 ἡμέας γ' οὐ πῶς ἔστι μεθιέμεναι πολέμοιο.
 ἀλλ' ἀκεώμεθα θᾶσσον· ἀκεσταί τοι φρένες ἐσ-
 θλῶν. 115

ὑμεῖς δ' οὐκέτι καλὰ μεθίετε θούριδος ἀλκῆς
 πάντες ἄριστοι εἶντες ἀνὰ στρατόν· οὐδ' ἂν ἐγὼ γε
 ἀνδρὶ μαχεσσαίμην, ὅς τις πολέμοιο μεθείη
 λυγρὸς ἐών· ὑμῖν δὲ νεμεσσωμαι περὶ κῆρι.
 ᾧ πέπονες, τάχα δὴ τι κακὸν ποιήσετε μείζον 120
 τῇδε μεθημοσύνη· ἀλλ' ἐν φρεσὶ θέσθε ἕκαστος
 αἰδῶ καὶ νέμεσιν· δὴ γὰρ μέγα νεῖκος ὄρωρεν.
 Ἔκτωρ δὴ παρὰ νηυσὶ βοὴν ἀγαθὸς πολεμίζει
 καρτερός, ἔρρηξεν δὲ πύλας καὶ μακρὸν ὄχηα."

They make a stand about the Aiantes.

ὥς ῥα κελευτιῶν γαιήοχος ὤρσεν Ἀχαιοὺς. 125
 ἀμφὶ δ' ἄρ' Ἀἴαντας δοιοὺς ἵσταντο φάλαγγες
 καρτεραί, ἃς οὔτ' ἂν κεν Ἄρης ὀνόσαιτο μετελθὼν
 οὔτε κ' Ἀθηναίη λαοσσόος· οἳ γὰρ ἄριστοι

κρινθέντες Τρῳάς τε καὶ Ἑκτορα δῖον ἔμιμνον
φράξαντες δόρυ δουρί, σάκος σάκει προθελύμνω· 130
ἀσπὶς ἄρ' ἀσπὶδ' ἔρειδε, κόρυς κόρυν, ἀνέρα δ'
ἀνὴρ·

ψαῦον δ' ἵππόκομοι κόρυθες λαμπροῖσι φάλοισι
νεύοντων· ὥς πυκνοὶ ἐφέστασαν ἀλλήλοισιν.
ἔγχεα δὲ πτύσσοντο θρασειάων ἀπὸ χειρῶν 134
σειόμεν'· οἱ δ' ἰθὺς φρόνεον, μέμασαν δὲ μάχεσθαι.

The Trojans set on them furiously.

Τρῶες δὲ προύτυψαν ἀολλέες, ἦρχε δ' ἄρ' Ἑκτωρ
ἀντικρὺς μεμαῶς, ὀλοοίτροχος ὥς ἀπὸ πέτρης,
ὃν τε κατὰ στεφάνης ποταμὸς χειμάρροος ὥση,
ρήξας ἀσπέτῳ ὄμβρῳ ἀναιδέος ἔχματα πέτρης·
ὑψὶ δ' ἀναθρώσκων πέτεται, κτυπέει δέ θ' ὑπ'
αὐτοῦ 140

ῥῆ· ὁ δ' ἀσφαλέως θέει ἔμπεδον, εἶος ἵκηται
ἰσόπεδον· τότε δ' οὐ τι κυλίνδεται ἐσσύμενός περ·
ὥς Ἑκτωρ εἶως μὲν ἀπείλει μέχρι θαλάσσης
ρέα διελεύσεσθαι κλισίας καὶ νῆας Ἀχαιῶν
κτείνων· ἀλλ' ὅτε δὴ πυκινῆς ἐνέκυρσε φάλαγξιν,
στῇ ῥα μάλ' ἐγχριμφθεῖς· οἱ δ' ἀντίοι υἱες
Ἀχαιῶν 146

νύσσοντες ξίφεσίν τε καὶ ἔγχεσιν ἀμφιγυοῖσιν
ᾧσαν ἀπὸ σφείων· ὁ δὲ χασσάμενος πελεμήχθη.
ἦυσεν δὲ διαπρύσιον Τρῳέεσσι γεγωνῶς·

“Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχηταί, 150
παρμένετ'· οὐ τοι δηρὸν ἐμὲ σχήσουσιν Ἀχαιοί,
καὶ μάλα πυργηδὸν σφέας αὐτοὺς ἀρτύναντες,
ἀλλ' ὀίω, χάσσονται ὑπ' ἔγχεος, εἰ ἐτέόν με
ᾧρσε θεῶν ὠριστος, ἐρίγδουπος πόσις Ἥρης.”

Deiphobos encountereth Meriones.

ὥς εἰπὼν ὥτρυνε μένος καὶ θυμὸν ἐκάστου. 155
 Δηίφοβος δ' ἐν τοῖσι μέγα φρονέων ἐβεβήκει
 Πριαμίδης, πρόσθεν δ' ἔχεν ἀσπίδα πάντοσ' εἴσην,
 κοῦφα ποσὶ προβιβὰς καὶ ὑπασπίδια προποδίζων.
 Μηριόνης δ' αὐτοῖο τιτύσκετο δουρὶ φαεινῷ,
 καὶ βάλεν, οὐδ' ἀφάμαρτε, κατ' ἀσπίδα πάντοσ'
 εἴσην 160
 ταυρεῖην· τῆς δ' οὐ τι διήλασεν, ἀλλὰ πολὺ πρὶν
 ἐν καυλῷ ἐάγη δολιχὸν δόρυ· Δηίφοβος δὲ
 ἀσπίδα ταυρεῖην σχέθ' ἀπὸ ἔο, δεῖσε δὲ θυμῷ
 ἔγχος Μηριόναο δαΐφρονος· αὐτὰρ ὃ γ' ἦρως
 ἄψ' ἐτάρων εἰς ἔθνος ἐχάζετο, χώσατο δ' αἰνῶς 165
 ἀμφότερον, νίκης τε καὶ ἔγχεος, ὃ ξυνέαξε.
 βῆ δ' ἰέναι παρά τε κλισίας καὶ νῆας Ἀχαιῶν
 οἰσόμενος δόρυ μακρόν, ὃ οἱ κλισίῃφι λέλειπτο.

Of the slaying and spoiling of Imbrios.

οἱ δ' ἄλλοι μάρναντο, βοῇ δ' ἄσβεστος ὀρώρει.
 Τεύκρος δὲ πρῶτος Τελαμώνιος ἄνδρα κατέκτα, 170
 Ἴμβριον αἰχμητήν, πολυῖππου Μέντορος υἱόν.
 ναῖε δὲ Πήδαιον πρὶν ἐλθεῖν νῆας Ἀχαιῶν,
 κούρην δὲ Πριάμοιο νόθην ἔχε, Μηδεσικάστην·
 αὐτὰρ ἐπεὶ Δαναῶν νέες ἦλυθον ἀμφιέλισσαι,
 ἄψ' εἰς Ἴλιον ἦλθε, μετέπρεπε δὲ Τρώεσσι, 175
 ναῖε δὲ παρ Πριάμῳ· ὁ δέ μιν τίεν ἴσα τέκεσσι.
 τόν ῥ' υἱὸς Τελαμῶνος ὑπ' οὔατος ἔγχεϊ μακρῷ
 νύξ', ἐκ δ' ἔσπασεν ἔγχος· ὁ δ' αὐτ' ἔπεσεν
 μελίῃ ὥς,
 ἢ τ' ὄρεος κορυφῇ ἔκαθεν περιφαινομένοιο 179
 χαλκῷ ταμνομένη τέρενα χθονὶ φύλλα πελάσσει·

ὥς πέσεν, ἀμφὶ δέ οἱ βράχε τεύχεα ποικίλα χαλκῷ.
 Τεῦκρος δ' ὠρμήθη μεμαῶς ἀπὸ τεύχεα δῦσαι.
 "Εκτωρ δ' ὀρμηθέντος ἀκόντισε δουρὶ φαεινῷ.
 ἀλλ' ὁ μὲν ἅντα ἰδὼν ἠλεύατο χάλκεον ἔγχος
 τυτθόν, ὁ δ' Ἀμφίμαχον Κτεάτου υἱ' Ἀκτορίωνος
 νισσόμενον πολεμόνδε κατὰ στῆθος βάλε δουρί. 186
 δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ.
 "Εκτωρ δ' ὠρμήθη κόρυθα κροτάφοις ἀραρυῖαν
 κρατὸς ἀφαρπάξαι μεγαλήτορος Ἀμφιμάχοιο.
 Αἴας δ' ὀρμηθέντος ὀρέξατο δουρὶ φαεινῷ 190
 "Εκτορος· ἀλλ' οὐ πη χρῶς εἶσατο, πᾶς δ' ἄρα
 χαλκῷ
 σμερδαλέῳ κεκάλυφθ'. ὁ δ' ἄρ' ἀσπίδος ὀμφαλὸν
 οὔτα,
 ὥσε δέ μιν σθένει μέγαλῳ· ὁ δὲ χάσσετ' ὀπίσσω
 νεκρῶν ἀμφοτέρων, τοὺς δ' ἐξείρυσσαν Ἀχαιοί.
 Ἀμφίμαχον μὲν ἄρα Στιχίος διὸς τε Μενεσθεύς, 195
 ἄρχοι Ἀθηναίων, κόμισαν μετὰ λαὸν Ἀχαιῶν,
 "Ιμβριον αὐτ' Αἴαντε, μεμαότε θούριδος ἀλκῆς.
 ὥς τε δὺ αἶγα λέοντε κυνῶν ὑπο καρχαροδόντων
 ἀρπάξαντε φέρητον ἀνὰ ῥωπήια πυκνά,
 ὑψοῦ ὑπὲρ γαίης μετὰ γαμφηλῆσιν ἔχοντε, 200
 ὥς ῥα τὸν ὑψοῦ ἔχοντε δῶ Αἴαντε κορυστὰ
 τεύχεα συλήτην· κεφαλὴν δ' ἀπαλῆς ἀπὸ δειρῆς
 κόψεν Οἰλιάδης, κεχολωμένος Ἀμφιμάχοιο,
 ἦκε δέ μιν σφαιρηδὸν ἐλιξάμενος δι' ὀμίλου.
 "Εκτορι δὲ προπάροιθε ποδῶν πέσεν ἐν κονίησι. 205

Poseidon meeting Idomeneus spurareth him to the battle.

καὶ τότε δὴ περὶ κῆρι Ποσειδάων ἐχολώθη
 νίωνοιο πεσόντος ἐν αἰνῇ δημοτῇτι,
 βῆ δ' ἰέναι παρά τε κλισίας καὶ νῆας Ἀχαιῶν

ὄτρυνέων Δαναούς, Τρώεσσι δὲ κήδε' ἔτευχεν.
 Ἰδομενεὺς δ' ἄρα οἱ δουρικλυτὸς ἀντεβόλησεν, 210
 ἐρχόμενος παρ' ἐταίρου, ὃ οἱ νέον ἐκ πολέμοιο
 ἦλθε κατ' ἱγνύην βεβλημένος ὀξεί χαλκῷ.
 τὸν μὲν ἐταῖροι ἔνεικαν, ὃ δ' ἰητροῖς ἐπιτείλας
 ἦιεν ἐς κλισίην· ἔτι γὰρ πολέμοιο μενοίνα
 ἀντιάαν. τὸν δὲ προσέφη κρείων ἐνοσίχθων 215
 εἰσάμενος φθογγὴν Ἀνδραίμονος νῦν Θόαντι,
 ὃς πάσῃ Πλευρῶνι καὶ αἰπεινῇ Καλυδῶνι
 Αἰτωλοῖσιν ἄνασσε, θεὸς δ' ὥς τίετο δῆμῳ·
 “Ἰδομενεῦ Κρητῶν βουληφόρε, ποῦ τοι ἀπειλαὶ
 οἴχονται, τὰς Τρωσὶν ἀπείλεον νῦν Ἀχαιῶν;” 220
 τὸν δ' αὖτ' Ἰδομενεὺς Κρητῶν ἀγρὸς ἀντίον ἤῤα·
 “ὦ Θόαν, οὐ τις ἀνὴρ νῦν γ' αἴτιος, ὅσσον ἐγὼ γε
 γιγνώσκω· πάντες γὰρ ἐπιστάμεθα πτολεμίζειν.
 οὔτε τινὰ δέος ἴσχει ἀκήριον οὔτε τις ὄκνω
 εἴκων ἀνδύεται πόλεμον κακόν· ἀλλὰ που οἷτ'ω 225
 μέλλει δὴ φίλον εἶναι ὑπερμενεί Κρονίωνι,
 νωνύμους ἀπολέσθαι ἀπ' Ἀργεος ἐνθάδ' Ἀχαιοῦς.
 ἀλλὰ Θόαν, καὶ γὰρ τὸ πάρος μενεδήμιος ἦσθα,
 ὄτρύνεις δὲ καὶ ἄλλον, ὅτε μεθιέντα ἴδῃαι·
 τῷ νῦν μήτ' ἀπόληγε κέλευέ τε φωτὶ ἐκάστω.” 230
 τὸν δ' ἡμείβετ' ἔπειτα Ποσειδάων ἐνοσίχθων·
 “Ἰδομενεῦ, μὴ κεῖνος ἀνὴρ ἔτι νοστήσειεν
 ἐκ Τροίης, ἀλλ' αὖθι κυνῶν μέλπηθρα γένοιτο,
 ὃς τις ἐπ' ἡματι τῷδε ἐκὼν μεθήσῃ μάχεσθαι.
 ἀλλ' ἄγε τεύχεα δεῦρο λαβὼν ἴθι· ταῦτα δ' ἅμα 235
 χρῆ
 σπεύδειν, αἶ κ' ὄφελός τι γενώμεθα καὶ δῦ' εἶντε.
 συμφερτὴ δ' ἀρετὴ πέλει ἀνδρῶν καὶ μάλα λυ-
 γρῶν·
 νῶϊ δὲ καὶ κ' ἀγαθοῖσιν ἐπισταίμεσθα μάχεσθαι.”

Idomeneus, having armed himself, meeteth Meriones, who is coming to the hut to fetch a fresh spear.

ὥς εἰπὼν ὁ μὲν αὖτις ἔβη θεὸς ἄμ πόνον ἀνδρῶν·
 Ἰδομενεὺς δ' ὅτε δὴ κλισίην εὐτυκτον ἴκανε, 240
 δύσετο τεύχεα καλὰ περὶ χροῖ, γέντο δὲ δοῦρε,
 βῆ δ' ἵμεν ἀστεροπῇ ἐναλίγκιος, ἦν τε Κρονίων
 χειρὶ λαβὼν ἐτίναξεν ἀπ' αἰγλήεντος Ὀλύμπου,
 δεικνὺς σῆμα βροτοῖσιν· ἀρίζηλοι δέ οἱ αὐγαί·
 ὥς τοῦ χαλκὸς ἔλαμπε περὶ στήθεσσι θεόντος. 245
 Μηριόνης δ' ἄρα οἱ θεράπων εὖς ἀντεβόλησεν
 ἐγγὺς ἔτι κλισίης· μετὰ γὰρ δόρυ χάλκεον ἦει
 οἰσόμενος· τὸν δὲ προσέφη σθένος Ἰδομενῆος·

“Μηριόνη Μόλου νιὲ πόδας ταχύ, φίλταθ' ἐταί-
 ρων,

τίπτ' ἦλθες πόλεμόν τε λιπὼν καὶ δηιοτῆτα ; 250
 ἦέ τι βέβληται, βέλεος δέ σε τείρει ἀκωκή,
 ἦέ τευ ἀγγελίης μετ' ἔμ' ἦλυθες ; οὐδέ τοι αὐτὸς
 ἦσθαι ἐνὶ κλισίῃσι λιλαίομαι, ἀλλὰ μάχεσθαι.”

τὸν δ' αὖ Μηριόνης πεπνυμένος ἀντίον ἠΰδα·

“[Ἰδομενεῦ Κρητῶν βουληφόρε χαλκοχιτώνων,] 255
 ἔρχομαι, εἴ τί τοι ἔγχος ἐνὶ κλισίῃσι λείλειπται,
 οἰσόμενος· τό νυ γὰρ κατεάξαμεν, ὃ πρὶν ἔχεσκον,
 ἀσπίδα Δηιφόβοιο βαλὼν ὑπερηνορέοντος.”

τὸν δ' αὖτ' Ἰδομενεὺς Κρητῶν ἀγὸς ἀντίον ἠΰδα·

“δούρατα δ', αἶ κ' ἐθέλῃσθα, καὶ ἐν καὶ εἵκοσι
 δῆεις 260

ἔσταότ' ἐν κλισίῃ πρὸς ἐνώπια παμφανόωντα,
 Τρώια, τὰ κταμένων ἀποαίνυνται. οὐ γὰρ οἶώ
 ἀνδρῶν δυσμενέων ἐκὰς ἰστάμενος πολεμίζειν·
 τῷ μοι δούρατά τ' ἔστι καὶ ἀσπίδες ὀμφαλόεσσαι
 καὶ κόρυθες καὶ θώρηκες λαμπρὸν γανόωντες.” 265

τὸν δ' αὖ Μηριόνης πεπνυμένος ἀντίον ἦῤδα·
 “καί τοι ἐμοὶ παρά τε κλισίῃ καὶ νηὶ μελαίνῃ
 πόλλ' ἔναρα Τρώων· ἀλλ' οὐ σχεδόν ἐστιν ἐλέσθαι.
 οὐδὲ γὰρ οὐδ' ἐμέ φημι λελασμένον ἔμμεναι ἀλκῆς,
 ἀλλὰ μετὰ πρῶτοισι μάχην ἀνὰ κυδιάνειραν 270
 ἴσταμαι, ὅππότε νεῖκος ὀρώρηται πολέμοιο.
 ἄλλον πού τινα μᾶλλον Ἀχαιῶν χαλκοχιτώνων
 λήθω μαρνάμενος, σὲ δὲ ἴδμεναι αὐτὸν οἶω.”

Idomeneus beareth witness to the valour of Meriones.

τὸν δ' αὖτ' Ἰδομενεὺς Κρητῶν ἀγὸς ἀντίον ἦῤδα·
 “οἶδ', ἀρετὴν οἴός ἐσσι· τί σε χρὴ ταῦτα λέγε-
 σθαι ; 275

εἰ γὰρ νῦν παρὰ νηυσὶ λεγοίμεθα πάντες ἄριστοι
 ἐς λόχον, ἔνθα μάλιστ' ἀρετὴ διαείδεται ἀνδρῶν,—
 ἔνθ' ὃ τε δειλὸς ἀνὴρ, ὅς τ' ἄλκιμος, ἐξεφαίνθη·
 τοῦ μὲν γάρ τε κακοῦ τρέπεται χρῶς ἄλλυδις ἄλλη,
 οὐδέ οἱ ἀτρέμας ἦσθαι ἐρητύετ' ἐν φρεσὶ θυμός, 280
 ἀλλὰ μετοκλάζει καὶ ἐπ' ἀμφοτέρους πόδας ἵζει,
 ἐν δέ τέ οἱ κραδίη μεγάλα στέρνοισι πατάσσει
 κήρας οἰομένῳ, πάταγος δέ τε γίγνεται ὀδόντων·
 τοῦ δ' ἀγαθοῦ οὔτ' ἄρ' τρέπεται χρῶς οὔτε τι λῆην
 ταρβεῖ, ἐπειδὰν πρῶτον ἐσίζηται λόχον ἀνδρῶν, 285
 ἀρᾶται δὲ τάχιστα μιγήμεναι ἐν δαῖ λυγρῇ—
 οὐδέ κεν ἔνθα τεόν γε μένος καὶ χεῖρας ὄνοιτο.
 εἴ περ γάρ κε βλεῖο πονεύμενος ἢ τυπείης,
 οὐκ ἂν ἐν αὐχέν' ὀπισθε πέσοι βέλος οὐδ' ἐνὶ νώτῳ,
 ἀλλά κεν ἢ στέρνων ἢ νηδύος ἀντιάσειε 290
 πρόσσω ἰέμενοιο μετὰ προμάχων ὀαριστύν.
 ἀλλ' ἄγε μηκέτι ταῦτα λεγόμεθα νηπύτιοι ὧς
 ἐσταότες, μὴ πού τις ὑπερφιάλως νεμεσήσῃ·
 ἀλλὰ σύ γε κλισίῃνδε κιὼν ἔλκευ ὄβριμον ἔγχος.”

Idomeneus and Meriones go forth to the battle.

ὥς φάτο, Μηριόνης δὲ θοῶ ἁτάλαντος ἼΑρηι 295
 καρπαλίμως κλισίηθεν ἀνείλετο χάλκεον ἔγχος,
 βῆ δὲ μετ' Ἰδομενῆα μέγα πτολέμοιο μεμηλώς.
 οἷος δὲ βροτολοιγὸς ἼΑρης πολεμόνδε μέτεισι,
 τῷ δὲ Φόβος φίλος υἱὸς ἅμα κρατερὸς καὶ ἀταρβῆς
 ἔσπετο, ὅς τ' ἐφόβησε ταλάφρονά περ πολεμι-
 στήν· 300

τὼ μὲν ἄρ' ἐκ Θρήκης Ἐφύρους μέτα θωρήσσεσθον
 ἢ μετὰ Φλεγύας μεγαλήτορας· οὐδ' ἄρα τῷ γε
 ἔκλυον ἀμφοτέρων, ἑτέροισι δὲ κῦδος ἔδωκαν·
 τοιοῖο Μηριόνης τε καὶ Ἰδομενεὺς ἀγοὶ ἀνδρῶν
 ἦσαν ἐς πόλεμον κεκορυθμένοι αἵθοπι χαλκῷ. 305
 τὸν καὶ Μηριόνης πρότερος πρὸς μῦθον ἔειπε·
 “ Δευκαλίδη, πῇ τ' ἄρ' μέμονας καταδῦναι ὄμιλον ;
 ἦ ἐπὶ δεξιόφιν παντὸς στρατοῦ, ἦ ἀνὰ μέσσους,
 ἦ ἐπ' ἀριστερόφιν ; ἐπεὶ οὐ ποθι ἔλπομαι οὕτω
 δεύεσθαι πολέμοιο κίρῃ κομόωντας Ἀχαιοὺς.” 310

τὸν δ' αὖτ' Ἰδομενεὺς Κρητῶν ἀγὸς ἀντίον ἦῦδα·
 “ νηυσὶ μὲν ἐν μέσσησιν ἀμύνειν εἰσὶ καὶ ἄλλοι,
 Αἴαντές τε δύω Τεῦκρός θ', ὅς ἄριστος Ἀχαιῶν
 τοξοσύνη, ἀγαθὸς δὲ καὶ ἐν σταδίῃ ὑσμίνῃ·
 οἳ μιν ἄδην ἐλόωσι καὶ ἐσσύμενον πολέμοιο 315
 [Ἐκτορα Πριαμίδην, καὶ εἰ μάλα καρτερός ἐστιν].
 αἰπὺ οἱ ἐσσεῖται, μάλα περ μεμαῶτι μάχεσθαι,
 κείνων νικήσαντι μένος καὶ χεῖρας ἀάπτους
 νῆας ἐνιπρῆσαι, ὅτε μὴ αὐτὸς γε Κρονίων
 ἐμβάλοι αἰθόμενον δαλὸν νῆεσσι θοῇσιν. 320
 ἀνδρὶ δέ κ' οὐκ εἴξειε μέγας Τελαμώνιος Αἴας,
 ὅς θνητὸς τ' εἶη καὶ ἔδοι Δημήτερος ἀκτὴν,
 χαλκῷ τε ῥηκτὸς μεγάλοισί τε χερμαδίοισιν.

οὐδ' ἂν Ἀχιλλῇ ρήξήνορι χωρήσειεν
 ἔν γ' αὐτοσταδίῃ· ποσὶ δ' οὐ πῶς ἔστιν ἐρίζειν. 325
 νῶιν δ' ᾧδ' ἐπ' ἀριστερ' ἔχε στρατοῦ, ὅφρα τάχιστα
 εἶδομεν, ἥε τῷ εὖχος ὀρέξομεν ἥε τις ἡμῖν."

ὥς φάτο, Μηριόνης δὲ θεῷ ἀτάλαντος Ἄρηι
 ἦρχ' ἴμεν, ὅφρ' ἀφίκοντο κατὰ στρατόν, ἧ μιν
 ἀνώγει.

*They fight in the mellay. Poseidon still favoureth the Achaians
 against the will of Zeus.*

οἱ δ' ὥς Ἰδομενῆα ἴδον φλογὶ εἵκελον ἀλκὴν, 330
 αὐτὸν καὶ θεράποντα, σὺν ἔντεσι δαιδαλέοισι,
 κεκλόμενοι καθ' ὅμιλον ἐπ' αὐτῷ πάντες ἔβησαν.
 τῶν δ' ὁμὸν ἴστατο νεῖκος ἐπὶ πρυμνῇσι νέεσσιν.
 ὥς δ' ὅθ' ὑπὸ λιγέων ἀνέμων σπέρχωσιν ἄελλαι
 ἡματι τῷ, ὅτε τε πλείστη κόνις ἀμφὶ κελεύθους, 335
 οἱ τ' ἄμυδις κονίης μεγάλην ἰστᾶσιν ὁμίχλην,
 ὥς ἄρα τῶν ὁμός' ἦλθε μάχη, μέμασαν δ' ἐνὶ θυμῷ
 ἀλλήλους καθ' ὅμιλον ἐναιρέμεν ὀξεί χαλκῷ.
 ἔφριξεν δὲ μάχη φθισίμβροτος ἐγχείησι
 μακρῆς, ἣς εἶχον ταμεσίχροας· ὅσσε δ' ἄμερδεν 340
 αὐγὴ χαλκείη κορύθων ἀπο λαμπομενάων
 θωρήκων τε νεοσμήκτων σακέων τε φαεινῶν
 ἐρχομένων ἄμυδις. μάλα κεν θρασυκάρδιος εἴη,
 ὃς τότε γηθήσειεν ἰδὼν πόνον οὐδ' ἀκάχοιτο.

τὼ δ' ἀμφὶς φρονέοντε δύω Κρόνου νῆε κραταιῷ
 ἀνδράσιν ἠρώεσσιν ἐτεύχετον ἄλγεα λυγρά. 346
 Ζεὺς μὲν ῥα Τρώεσσι καὶ Ἑκτορι βούλετο νίκην,
 κυδαίνων Ἀχιλλῆα πόδας ταχύν· οὐδ' ὃ γε πάμπαν
 ἤθελε λαὸν ὀλέσθαι Ἀχαιικὸν Ἰλιόθι πρό,
 ἀλλὰ Θέτιν κύδαινε καὶ νιέα καρτερόθυμον. 350
 Ἀργείους δὲ Ποσειδάων ὀρόθυνε μετελθών,

λάθρη ὑπεξαναδὺς πολιῆς ἀλός· ἤχθετο γάρ ῥα
 Τρωσὶν δαμναμένους, Διὶ δὲ κρατερῶς ἐνεμέσσα.
 ἦ μὰν ἀμφοτέροισιν ὁμὸν γένος ἦδ' ἴα πάτρη,
 ἀλλὰ Ζεὺς πρότερος γεγόνει καὶ πλείονα ἦδη. 355
 τῷ ῥα καὶ ἀμφαδίην μὲν ἀλεξέμεναι ἀλέεινε,
 λάθρη δ' αἰὲν ἔγειρε κατὰ στρατόν, ἀνδρὶ ἐοικώς.
 τὼ δ' ἔριδος κρατερῆς καὶ ὁμοίου πτολέμοιο
 πεῖραρ ἐπαλλάξαντες ἐπ' ἀμφοτέροισι τάνυσσαν, 359
 ἄρρηκτόν τ' ἄλυτόν τε, τὸ πολλῶν γούνατ' ἔλυσεν.

Idomeneus slayeth Othryoneus.

ἔνθα, μεσαιπόλιός περ ἑὼν, Δαναοῖσι κελεύσας
 Ἴδομενεὺς Τρώεσσι μετάλμενος ἐν φόβον ὤρσε.
 πέφνε γὰρ Ὀθρυονῆα Καβησόθεν ἔνδον ἑόντα,
 ὃς ῥα νέον πολέμοιο μετὰ κλέος εἰληλούθει,
 ἦτεε δὲ Πριάμοιο θυγατρῶν εἶδος ἀρίστην 365
 Κασσάνδρην ἀνέεδνον, ὑπέσχετο δὲ μέγα ἔργον,
 ἐκ Τροίης ἀέκοντας ἀπωσέμεν υἷας Ἀχαιῶν.
 τῷ δ' ὁ γέρων Πρίαμος ὑπὸ τ' ἔσχετο καὶ κατένευσε
 δωσέμεναι· ὁ δὲ μάρναθ' ὑποσχασίησι πιθήσας.
 Ἴδομενεὺς δ' αὐτοῖο τιτύσκετο δουρὶ φαεινῷ, 370
 καὶ βάλεν ὕψι βιβάντα τυχών· οὐδ' ἤρκεσε θώρηξ
 χάλκεος, ὃν φορέεσκε, μέση δ' ἐν γαστέρι πῆξε.
 δούπησεν δὲ πεσών· ὁ δ' ἐπεύξατο φώνησέν τε·
 “Ὀθρυονεῦ, περὶ δὴ σε βροτῶν αἰνίζομ' ἀπάντων,
 εἰ ἐτεδὸν δὴ πάντα τελευτήσεις, ὅσ' ὑπέστης 375
 Δαρδανίδῃ Πριάμῳ· ὁ δ' ὑπέσχετο θυγατέρα ἦν.
 καὶ κέ τοι ἡμεῖς ταῦτά γ' ὑποσχόμενοι τελέσαιμεν,
 δοῖμεν δ' Ἀτρεΐδαο θυγατρῶν εἶδος ἀρίστην,
 Ἄργεος ἐξαγαγόντες, ὀπιέμεν, εἴ κε σὺν ἄμμιν
 Ἴλιον ἐκπέρσης, ἐν ναιόμενον πτολίεθρον. 380

ἀλλ' ἔπει, ὅφρ' ἐπὶ νηυσὶ συνώμεθα ποντοπόροισιν
ἀμφὶ γάμφ, ἐπεὶ οὐ τοι ἐδνῶται κακοὶ εἶμεν."

Idomeneus slayeth Asios, but Deiphobos slayeth Hypsenor.

ὥς εἰπὼν ποδὸς ἔλκε κατὰ κρατερὴν ὑσμίνην
ἥρως Ἰδομενεύς· τῷ δ' Ἄσιος ἦλθεν ἀμύντωρ
πεζὸς πρόσθ' ἵππων· τὼ δὲ πνεῖοντε κατ' ὤμων 385
αἰὲν ἔχ' ἡνίοχος θεράπων· ὁ δὲ ἴετο θυμῷ
Ἰδομενῆα βαλεῖν· ὁ δέ μιν φθάμενος βάλε δουρὶ
λαιμὸν ὑπ' ἀνθερεῶνα, διαπρὸ δὲ χαλκὸν ἔλασσε.
ἥριπε δ', ὥς ὅτε τις δρῦς ἥριπεν ἢ ἀχερωῖς
ἢ ἐπίτυς βλωθρῇ, τήν τ' οὔρεσι τέκτονες ἄνδρες 390
ἐξέταμον πελέκεσσι νεήκεσι νήιον εἶναι·
ὥς ὁ πρόσθ' ἵππων καὶ δίφρου κείμε τανυσθεῖς,
βεβρυχὼς κόνιος δεδραγμένος αἵματοέσσης.
ἐκ δέ οἱ ἡνίοχος πλήγη φρένας, ἥς πάρος εἶχεν,
οὐδ' ὅ γ' ἐτόλμησεν δηῖον ὑπὸ χεῖρας ἀλύξας 395
ἀψ ἵππους στρέψαι· τὸν δ' Ἀντίλοχος μενεχάρ-
μης

δουρὶ μέσον περόνησε τυχών· οὐδ' ἥρκεσε θώρηξ
χάλκεος, ὃν φορέεσκε, μέση δ' ἐν γαστέρι πῆξεν
αὐτὰρ ὁ ἀσθμαίνων ἐυεργέος ἔκπεσε δίφρου,
ἵππους δ' Ἀντίλοχος μεγαθύμου Νέστορος υἱὸς 400
ἐξέλασε Τρώων μετ' εὐκνήμιδας Ἀχαιοὺς.

Δηίφοβος δὲ μάλα σχεδὸν ἦλυθεν Ἰδομενῆος,
Ἄσιου ἀχνύμενος, καὶ ἀκύντισε δουρὶ φαεινῷ.
ἀλλ' ὁ μὲν ἄντα ἰδὼν ἠλεύατο χάλκεον ἔγχος
Ἰδομενεύς· κρύφθη γὰρ ὑπ' ἀσπίδι πάντοσ' εἴση,
τὴν ἄρ' ὅ γε ῥινοῖσι βοῶν καὶ νώροπι χαλκῷ 406
δινωτὴν φορέεσκε, δύνω κανόνεσσ' ἀραρυῖαν·
τῇ ὑπο πᾶς ἐάλη, τὸ δ' ὑπέρπτατο χάλκεον ἔγχος,
καρφαλέον δέ οἱ ἀσπὶς ἐπιθρέξαντος ἄυσεν

ἔγχεος· οὐδ' ἄλιόν ῥα βαρείης χειρὸς ἀφῆκεν, 410
 ἀλλ' ἔβαλ' Ἴππασίδην Ὑψήνορα ποιμένα λαῶν
 ἦπαρ ὑπὸ πραπίδων, εἶθαρ δ' ὑπὸ γούνατ' ἔλυσε.
 Δηίφοβος δ' ἔκπαγλον ἐπεύξατο μακρὸν αὔσας·
 “οὐ μὰν αὐτ' ἄτιτος κεῖτ' Ἄσιος, ἀλλὰ ἔφημι
 εἰς Ἀιδὸς περ ἰόντα πυλάρταο κρατεροῖο 415
 γηθήσειν κατὰ θυμόν, ἐπεὶ ῥά οἱ ὥπασα πομπόν.”

ὥς ἔφατ', Ἀργείοισι δ' ἄχος γένητ' εὐξαμένοιο,
 Ἀντιλόχῳ δὲ μάλιστα δαΐφρονι θυμὸν ὄρινεν·
 ἀλλ' οὐδ' ἀχνύμενός περ ἐοῦ ἀμέλησεν ἑταῖρου,
 ἀλλὰ θεῶν περίβη καὶ οἱ σάκος ἀμφεκάλυψε. 420
 τὸν μὲν ἔπειθ' ὑποδύντε δύω ἐρίηρες ἑταῖροι,
 Μηκιστεὺς Ἐχίοιο πάις καὶ δῖος Ἀλάστωρ,
 νῆας ἐπὶ γλαφυρὰς φερέτην βαρέα στενάχοντα·

Idomeneus slayeth Alkathoos and crieth on Deiphobos to stand up against him.

Ἴδομενεὺς δ' οὐ λῆγε μένος μέγα, ἴετο δ' αἰεὶ
 ἥέ τινα Τρώων ἐρεβεννῇ νυκτὶ καλύψαι 425
 ἢ αὐτὸς δουπῆσαι ἀμύνων λαιγὸν Ἀχαιοῖς.
 ἔνθ' Αἰσυνήταο διοτρεφέος φίλον υἷόν,
 ἦρ' Ἀλκάθοον—γαμβρὸς δ' ἦν Ἀγχίσαιο,
 πρεσβυτάτην δ' ὥπυιε θυγατρῶν Ἴπποδάμειαν,
 τὴν περὶ κῆρι φίλησε πατὴρ καὶ πότνια μήτηρ 430
 ἐν μεγάρῳ· πᾶσαν γὰρ ὁμηλικίην ἐκέκαστο
 κάλλει καὶ ἔργοισιν ἰδὲ φρεσί· τούνεκα καὶ μιν
 γῆμεν ἀνὴρ ὤριστος ἐνὶ Τροίῃ εὐρείῃ—
 τὸν τόθ' ὑπ' Ἴδομενῇ Ποσειδάων ἐδάμασσε
 θέλξας ὅσσε φαεινά, πέδησε δὲ φαίδιμα γυνῖα· 435
 οὔτε γὰρ ἐξοπίσω φυγέειν δύνατ' οὔτ' ἀλέασθαι,
 ἀλλ' ὥς τε στήλην ἢ δένδρεον ὑψιπέτηλον
 ἀτρέμας ἐσταότα στήθος μέσον οὔτασε δουρὶ

ἥρως Ἴδομενεύς, ῥῆξεν δέ οἱ ἀμφὶ χιτῶνα
 χάλκεον, ὅς οἱ πρόσθεν ἀπὸ χροὸς ἦρκει ὄλεθρον·
 δὴ τότε γ' αὖτον ἄυσεν ἐρεικόμενος περὶ δουρί. 441
 δούπησεν δὲ πεσών, δόρυ δ' ἐν κραδίῃ ἐπεπήγει,
 ἥ ῥά οἱ ἀσπαίρουσα καὶ οὐρίαχον πελέμιζεν
 ἔγχεος· ἔνθα δ' ἔπειτ' ἀφίει μένος ὄβριμος Ἄρης.
 Ἴδομενεύς δ' ἔκπαγλον ἐπεύξατο μακρὸν αὔσας· 445
 “Δηίφοβ’, ἥ ἄρα δὴ τι εἰσκομεν ἄξιον εἶναι
 τρεῖς ἐνὸς ἀντὶ πεφάσθαι; ἐπεὶ σύ περ εὐχέαι οὕτως·
 δαιμόνι, ἀλλὰ καὶ αὐτὸς ἐναντίον ἴστασ’ ἐμεῖο,
 ὄφρα ἴδῃ, οἷος Ζηνὸς γόνος ἐνθάδ’ ἰκάνω,
 ὅς πρῶτον Μίνωα τέκε Κρήτη ἐπίουρον· 450
 Μίνως δ’ αὖ τέκεθ’ υἱὸν ἀμύμονα Δευκαλίωνα,
 Δευκαλίων δ’ ἐμὲ τίκτε πολέσσ’ ἀνδρεσσιν ἄνακτα
 Κρήτη ἐν εὐρείῃ· νῦν δ’ ἐνθάδε νῆες ἔνεικαν
 σοί τε κακὸν καὶ πατρὶ καὶ ἄλλοισι Τρώεσσιν.”

*Deiphobos calleth on Aincias to rescue the body of Alkathous, but
 Idomeneus standeth his ground.*

ὥς φάτο, Δηίφοβος δὲ διάνδιχα μερμήριξεν, 455
 ἢ τινά που Τρώων ἐταρίσσαιτο μεγαθύμων
 ἀψ’ ἀναχωρήσας, ἢ πειρήσαιο καὶ οἷος.
 ὦδε δέ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,
 βῆναι ἐπ’ Αἰνείαν· τὸν δ’ ὕστατον εὔρεν ὀμίλου
 ἑσταότ’· αἰεὶ γὰρ Πριάμῳ ἐπεμήνιε δίῳ, 460
 οὔνεκ’ ἄρ’ ἐσθλὸν εἶντα μετ’ ἀνδράσιν οὐ τι τίεσκεν.
 ἀγχοῦ δ’ ἰστάμενος ἔπεα πτερόεντα προσηύδα·
 “Αἰνεία Τρώων βουλευφόρε, νῦν σε μάλα χρὴ
 γὰμβρῷ ἀμυνέμεναι, εἴ πέρ τί σε κῆδος ἰκάνει.
 ἀλλ’ ἔπευ, Ἀλκαθῷ ἐπαμύνομεν, ὅς σε πάρος γε
 γὰμβρὸς ἐὼν ἔθρεψε δόμοις ἐνὶ τυτθὸν εἶντα· 466
 τὸν δέ τοι Ἴδομενεύς δουρικλυτὸς ἐξενάριξεν.”

ὥς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσιν ὄρινε,
 βῆ δὲ μετ' Ἴδομενῆα μέγα πτολέμοιο μεμηλώς.
 ἄλλ' οὐκ Ἴδομενῆα φόβος λάβε τηλύγετον ὧς, 470
 ἄλλ' ἔμεν', ὥς ὅτε τις σὺς οὔρεσιν ἀλκὶ πεποιθώς,
 ὅς τε μένει κολοσυρτὸν ἐπερχόμενον πολὺν ἀνδρῶν
 χώρῳ ἐν οἰοπόλῳ, φρίσσει δέ τε νῶτον ὑπερθεν·
 ὀφθαλμῷ δ' ἄρα οἱ πυρὶ λάμπετον· αὐτὰρ ὀδόντας
 θήγει, ἀλέξασθαι μεμαῶς κύνας ἡδὲ καὶ ἄνδρας· 475
 ὧς μένεν Ἴδομενεὺς δουρικλυτός, οὐδ' ὑπεχώρει,
 Αἰνεΐαν ἐπιόντα βοηθόον· αὖτε δ' ἐταίρους,
 Ἀσκάλαφόν τ' ἐσορῶν Ἀφαρῆά τε Δηίπυρόν τε
 Μηριόνην τε καὶ Ἀντίλοχον, μήστωρας αὐτῆς·
 τοὺς ὃ γ' ἐποτρύνων ἔπεα πτερόεντα προσηύδα· 480
 “δεῦτε, φίλοι, καί μ' οἶω ἀμύνετε· δεΐδια δ' αἰνῶς
 Αἰνεΐαν ἐπιόντα πόδας ταχύν, ὅς μοι ἔπεισιν,
 ὅς μάλα καρτερός ἐστι μάχῃ ἐνὶ φῶτας ἐναίρειν·
 καὶ δ' ἔχει ἥβης ἄνθος, ὃ τε κράτος ἐστὶ μέγιστον.
 εἰ γὰρ ὀμηλική γε γενοίμεθα τῷδ' ἐπὶ θυμῷ· 485
 αἰψά κεν ἡὲ φέροιτο μέγα κράτος ἡὲ φεροίμην.”

The fight rageth round the body of Alkathoos.

ὧς ἔφαθ', οἱ δ' ἄρα πάντες ἕνα φρεσὶ θυμὸν
 ἔχοντες
 πλησίοι ἔστησαν, σάκε' ὥμοισι κλίναντες.
 Αἰνεΐας δ' ἐτέρωθεν ἐκέκλετο οἷς ἐτάροισι,
 Δηίφοβόν τε Πάριν τ' ἐσορῶν καὶ Ἀγήνορα δῖον, 490
 οἳ οἱ ἅμ' ἡγεμόνες Τρώων ἔσαν· αὐτὰρ ἔπειτα
 λαοὶ ἔπονθ', ὥς εἴ τε μετὰ κτίλον ἔσπετο μῆλα
 πióμεν' ἐκ βοτάνης· γάννυται δ' ἄρα τε φρένα
 ποιμήν·
 ὧς Αἰνεΐα θυμὸς ἐνὶ στήθεσσι γεγῆθει,
 ὧς ἶδε λαῶν ἔθνος ἐπισπόμενον ἐοῖ αὐτῷ. 495

οἱ δ' ἄμφ' Ἀλκαθόω αὐτοσχεδὸν ὥρμήθησαν
 μακροῖσι ξυστοῖσι· περὶ στήθεσσι δὲ χαλκὸς
 σμερδαλέον κονάβιζε τιτυσκομένων καθ' ὄμιλον
 ἀλλήλων. δύο δ' ἄνδρες ἀρήιοι ἔξοχον ἄλλων,
 Αἰνείας τε καὶ Ἰδομενεύς, ἀτάλαντοι Ἄρηι, 500
 ἔεντ' ἀλλήλων ταμέειν χροῖα νηλεί χαλκῷ.
 Αἰνείας δὲ πρῶτος ἀκόντισεν Ἰδομενῆος·
 ἄλλ' ὁ μὲν ἄντα ἰδὼν ἠλεύατο χάλκεον ἔγχος,
 αἶχμῇ δ' Αἰνείαιο κραδαιομένη κατὰ γαίης 504
 ὄχετ', ἐπεὶ ῥ' ἄλιον στιβαρῆς ἀπὸ χειρὸς ὄρουσεν.
 Ἰδομενεύς δ' ἄρα Οἰνόμαον βάλε γαστέρα μέσσην,
 ῥῆξε δὲ θώρηκος γύαλον, διὰ δ' ἔντερα χαλκὸς
 ἦφυσ'· ὁ δ' ἐν κονίησι πεσὼν ἔλε γαῖαν ἀγοστῷ.
 Ἰδομενεύς δ' ἐκ μὲν νέκυος δολιχόσκιον ἔγχος
 ἐσπάσατ', οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα
 καλὰ 510
 ὥμοιιν ἀφελέσθαι· ἐπείγετο γὰρ βελέεσσιν.
 οὐ γὰρ ἔτ' ἔμπεδα γυῖα ποδῶν ἦν ὀρμηθέντι
 οὔτ' ἄρ' ἐπαῖξαι μεθ' ἐὼν βέλος οὔτ' ἀλέασθαι·
 τῷ ῥα καὶ ἐν σταδίῃ μὲν ἀμύνετο νηλεὲς ἦμαρ,
 τρέσσαι δ' οὐκέτι ῥίμφα πόδες φέρον ἐκ πολέμοιο.
 τοῦ δὲ βάδην ἀπιόντος ἀκόντισε δουρὶ φαεινῷ 516
 Δηϊφόβος· δὴ γάρ οἱ ἔχεν κότον ἐμμενὲς αἰεὶ.
 ἀλλ' ὅ γε καὶ τόθ' ἄμαρτεν, ὁ δ' Ἀσκάλαφον βάλε
 δουρί,
 υἱὸν Ἐνναλίοιο· δι' ὧμον δ' ὄβριμον ἔγχος
 ἔσχεν, ὁ δ' ἐν κονίησι πεσὼν ἔλε γαῖαν ἀγοστῷ. 520

Deiphobos is led wounded from the battle.

οὐδ' ἄρα πῶ τι πέπυστο βριήπυος ὄβριμος Ἄρης
 υἱὸς ἑοῖο πεσόντος ἐνὶ κρατερῇ ὑσμίνῃ,

ἀλλ' ὃ γ' ἄρ' ἄκρῳ Ὀλύμπῳ ὑπὸ χρυσέοισι
νέφεσιν

ἦστο, Διὸς βουλῇσιν ἐελμένος, ἔνθα περ ἄλλοι
ἀθάνατοι θεοὶ ἦσαν ἐργόμενοι πολέμοιο· 525

οἱ δ' ἄμφ' Ἀσκαλάφῳ αὐτοσχεδὸν ὠρμήθησαν.
Δηίφοβος μὲν ἀπ' Ἀσκαλάφου πήληκα φαεινὴν
ἦρπασε, Μηριόνης δὲ θοῶ ἀτάλαντος Ἄρηι
δουρὶ βραχίονα τύψεν ἐπάλμενος, ἐκ δ' ἄρα χειρὸς
αὐλῶπις τρυφάλεια χαμαὶ βόμβησε πεσοῦσα. 530

Μηριόνης δ' ἐξαὐτίς ἐπάλμενος, αἰγυπιὸς ὥς,
ἐξέρυσσε πρυμνοῖο βραχίονος ὄβριμον ἔγχος,
ἄψ δ' ἐτάρων εἰς ἔθνος ἐχάζετο. τὸν δὲ Πολίτης
αὐτοκασίγνητος, περὶ μέσσω χεῖρε τιτήνας,
ἐξῆγεν πολέμοιο δυσηχέος, ὄφρ' ἴκεθ' ἵππους 535
ὠκέας, οἱ οἱ ὀπισθε μάχης ἠδὲ πτολέμοιο
ἔστασαν ἡνίοχόν τε καὶ ἄρματα ποικίλ' ἔχοντες·
οἱ τὸν γε προτὶ ἄστυ φέρον βαρέα στενάχοντα,
τειρόμενον· κατὰ δ' αἶμα νεουτάτου ἔρρεε χειρός.

Antilochos doeth valorously, being holpen of Poseidon.

οἱ δ' ἄλλοι μάρναντο, βοή δ' ἄσβεστος ὀρώρει.
Αἰνείας δ' Ἀφαρῇα Καλητορίδην ἐπορούσας 541
λαιμὸν τύψ', ἐπὶ οἷ τετραμμένον, ὀξεί δουρί·
ἐκλίνθη δ' ἐτέρωσε κάρη, ἐπὶ δ' ἀσπίς ἐάφθη
καὶ κόρυς, ἄμφι δέ οἱ θάνατος χύτο θυμοραϊστής.
Ἀντίλοχος δὲ Θόωνα μεταστρεφθέντα δοκεύσας 545
οὔτασ' ἐπαΐξας, ἀπὸ δὲ φλέβα πᾶσαν ἔκερσεν,
ἣ τ' ἀνὰ νῶτα θέουσα διαμπερὲς αὐχέν' ἰκάνει·
τὴν ἀπὸ πᾶσαν ἔκερσεν, ὃ δ' ὕπτιος ἐν κονίησι
κάππεσεν, ἄμφω χεῖρε φίλοις ἐτάροισι πετάσσας.
Ἀντίλοχος δ' ἐπόρουσε καὶ αἶνυτο τεύχε' ἀπ'
ὥμων 550

παπταίνων· Τρῶες δὲ περισταδὸν ἄλλοθεν ἄλλος
οὔταζον σάκος εὐρὺ παναίολον, οὐδὲ δύναντο
εἶσω ἐπιγράψαι τέρενα χροῖα νηλεί χαλκῷ
Ἀντιλόχου· πέρι γάρ ῥα Ποσειδάων ἐνοσίχθων
Νέστορος υἱὸν ἔρυτο καὶ ἐν πολλοῖσι βέλεσσιν. 555
οὐ μὲν γάρ ποτ' ἄνευ δηίων ἦν, ἀλλὰ κατ' αὐτοὺς
στρωφᾷτ'· οὐδέ οἱ ἔγχος ἔχ' ἀτρέμας, ἀλλὰ μάλ'
αἰεὶ

τειόμενον ἐλέλικτο· τιτύσκετο δὲ φρεσὶν ἦσιν
ἢ τευ ἀκοντίσσαι ἢ ἐσχεδὸν ὀρμηθῆναι.
ἀλλ' οὐ λήθ' Ἀδάμαντα τιτυσκόμενος καθ'
ὄμιλον 560

Ἀσιάδην, ὃ οἱ οὔτα μέσον σάκος ὀξεί χαλκῷ
ἐγγύθεν ὀρμηθεῖς· ἀμενήνωσεν δέ οἱ αἰχμὴν
κυανοχαῖτα Ποσειδάων, βιότοιο μεγέρας.
καὶ τὸ μὲν αὐτοῦ μεῖν' ὥς τε σκῶλος πυρίκαυστος,
ἐν σάκει Ἀντιλόχοιο, τὸ δ' ἥμισυ κείτ' ἐπὶ γαίης·
ἄψ δ' ἐτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων· 566
Μηριόνης δ' ἀπιόντα μετασπόμενος βάλε δουρὶ
αἰδοίων τε μεσηγὺ καὶ ὀμφαλοῦ, ἔνθα μάλιστα
γίγνεται Ἄρης ἀλεγεινὸς οἰζυροῖσι βροτοῖσιν.
ἐνθα οἱ ἔγχος ἔπηξεν· ὁ δὲ σπόμενος περὶ δουρὶ 570
ἦσπαιρ', ὥς ὅτε βούς, τὸν τ' οὔρεσι βουκόλοι
ἄνδρες

ἰλλάσιν οὐκ ἐθέλοντα βίῃ δῆσαντες ἄγουσιν·
ὥς ὁ τυπεῖς ἦσπαιρε μίνυνθά περ, οὐ τι μάλα δῆν,
ὄφρα οἱ ἐκ χροῶς ἔγχος ἀνεσπάσας ἐγγύθεν ἐλθὼν
ἦρως Μηριόνης· τὸν δὲ σκότος ὅσσε κάλυψε. 575

Helenos smiteth Deipyros, but is himself wounded by Menelaos.

Δηίπυρον δ' Ἑλένος ξίφεϊ σχεδὸν ἤλασε κόρσῃν
Θρηκίῳ μεγάλῳ, ἀπὸ δὲ τρυφάλειαν ἄραξεν.

ἥ μὲν ἀποπλαγχθεῖσα χαμαὶ πέσε, καὶ τις Ἀχαιῶν
μαρναμένων μετὰ ποσσὶ κυλινδομένην ἐκόμισσε·

τὸν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νύξ ἐκάλυψε. 580

Ἀτρεΐδην δ' ἄχος εἶλε, βοὴν ἀγαθὸν Μενέλαον,
βῆ δ' ἐπαπειλήσας Ἑλένω ἥρωι ἄνακτι

ὄξυ δόρυ κραδάων· ὁ δὲ τόξου πῆχυν ἄνελκε.

τῷ δ' ἄρ' ὁμαρτήδην ὁ μὲν ἔγχει ὀξυόεντι

ἴετ' ἀκοντίσσαι, ὁ δ' ἀπὸ νευρῆφιν οἰστῶ· 585

Πριαμίδης μὲν ἔπειτα κατὰ στήθος βάλεν ἰῶ
θώρηκος γυάλον, ἀπὸ δ' ἔπτατο πικρὸς οἰστός.

ὥς δ' ὅτ' ἀπὸ πλατέος πτυόφιν μεγάλην κατ'
ἄλωήν

θρώσκωσιν κύαμοι μελανόχροες ἢ ἐρέβινθοι

πνοιῇ ὑπο λιγυρῇ καὶ λικμητῆρος ἐρωῇ, 590

ὥς ἀπὸ θώρηκος Μενελάου κυδαλίμοιο

πολλὸν ἀποπλαγχθεὶς ἐκὰς ἔπτατο πικρὸς οἰστός.

Ἀτρεΐδης δ' ἄρα χεῖρα, βοὴν ἀγαθὸς Μενέλαος,

τὴν βάλεν, ἣ ῥ' ἔχε τόξον εὐξοον· ἐν δ' ἄρα τόξῳ

ἀντικρὺς διὰ χειρὸς ἐλήλατο χάλκεον ἔγχος. 595

ἄψ δ' ἐτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων,

χεῖρα παρακρεμάσας· τὸ δ' ἐφέλκετο μείλινον

ἔγχος.

καὶ τὸ μὲν ἐκ χειρὸς ἔρυσεν μεγάλθυμος Ἀγῆνωρ,

αὐτὴν δὲ ξυνέδησεν ἐυστρεφεῖ οἶδς Ἀώτῳ,

σφενδόνη, ἣν ἄρα οἱ θεράπων ἔχε ποιμένι λαῶν. 600

Menelaos slayeth Peisandros.

Πείσανδρος δ' ἰθὺς Μενελάου κυδαλίμοιο
ἦμε· τὸν δ' ἄγε μοῖρα κακὴ θανάτοιο τέλοςδε,
σοί, Μενέλαε, δαμῆναι ἐν αἰνῇ δηιοτῆτι.

οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,

Ἀτρεΐδης μὲν ἄμαρτε, παραὶ δέ οἱ ἐτράπετ' ἔγχος,

Πείσανδρος δὲ σάκος Μενελάου κυδαλίμοιο 606
 οὔτασεν, οὐδὲ διαπρὸ δυνήσατο χαλκὸν ἐλάσσαι·
 ἔσχεθε γὰρ σάκος εὐρύ, κατεκλάσθη δ' ἐνὶ καυλῷ
 ἔγχος· ὁ δὲ φρεσὶν ἦσι χάρη καὶ ἐέλπετο νίκην.
 Ἀτρεΐδης δὲ ἐρυσσάμενος ξίφος ἀργυρόηλον 610
 ἄλτ' ἐπὶ Πείσανδρῳ· ὁ δ' ὑπ' ἀσπίδος εἴλετο
 καλὴν

ἀξίνην εὐχαλκον, ἐλαῖνῳ ἀμφὶ πελέκκῳ
 μακρῷ ἐνξέστῳ· ἅμα δ' ἀλλήλων ἐφίκοντο.
 ἦ τοι ὁ μὲν κόρυθος φύλον ἤλασεν ἵπποδασείης
 ἄκρον ὑπὸ λόφον αὐτόν, ὁ δὲ προσιόντα μέτωπον 615
 ῥινὸς ὑπερ πυμάτης· λάκε δ' ὅστέα, τῷ δέ οἱ ὄσσε
 παρ ποσὶν αἱματόεντα χαμαὶ πέσον ἐν κονίῃσιν,
 ἰδνώθη δὲ πεσών. ὁ δὲ λὰξ ἐν στήθεσι βαίνων
 τεύχεά τ' ἐξενάριξε καὶ εὐχόμενος ἔπος ηὔδα·
 “λείψετε θην οὔτω γε νέας Δαναῶν ταχυπώλων, 620
 Τρῶες ὑπερφίαλοι, δεινῆς ἀκόρητοι αὐτῆς.
 ἄλλης μὲν λώβης τε καὶ αἵσχεος οὐκ ἐπιδευεῖς,
 ἦν ἐμὲ λωβήσασθε, κακαὶ κύνες, οὐδέ τι θυμῷ
 Ζηνὸς ἐριβρεμέτεω χαλεπὴν ἐδείσατε μῆνιν
 ξεινίου, ὅς τέ ποτ' ὕμμι διαφθέρσει πόλιν αἰπὴν·
 οἳ μιν κουριδίην ἄλοχον καὶ κτήματα πολλὰ 626
 μὰψ οἴχεσθ' ἀνάγοντες, ἐπεὶ φιλέεσθε παρ' αὐτῇ·
 νῦν αὖτ' ἐν νηυσὶν μενεαίνετε πόντοπόροισι
 πῦρ ὅλοον βαλέειν, κτεῖναι δ' ἥρωας Ἀχαιοὺς.
 ἀλλὰ ποθὶ σχήσεσθε καὶ ἐσσύμενοί περ Ἀρης. 630
 Ζεῦ πάτερ, ἦ τέ σέ φασι περὶ φρένας ἔμμεναι
 ἄλλων,

ἀνδρῶν ἡδὲ θεῶν, σέο δ' ἐκ τάδε πάντα πέλονται·
 οἷον δὴ ἄνδρεςσι χαρίζεαι ὑβριστῇσι,
 Τρῳσίν, τῶν μένος αἰὲν ἀτάσθαλον, οὐδὲ δύνανται
 φυλόπιδος κορέσασθαι ὁμοίου πτολέμοιο. 635

πάντων μὲν κόρος ἐστί, καὶ ὕπνου καὶ φιλότητος
 μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῖο,
 τῶν πέρ τις καὶ μᾶλλον ἐέλδεται ἐξ ἔρον εἶναι
 ἢ πολέμου· Τρῶες δὲ μάχης ἀκόρητοι ἔασιν.”

Harpalion is slain by Meriones.

ὥς εἰπὼν τὰ μὲν ἔντε' ἀπὸ χροὸς αἱματόεντα 640
 συλήσας ἐτάροισι δίδου Μενέλαος ἀμύμων,
 αὐτὸς δ' αὐτ' ἐξαῦτις ἰὼν προμάχοισιν ἐμίχθη.

ἔνθα οἱ υἱὸς ἔπαλτο Πυλαιμένεος βασιλῆος
 Ἄρπαλίῳ, ὃ ῥα πατρὶ φίλῳ ἔπετο πτολεμίζῳ
 ἐς Τροίην, οὐδ' αὖτις ἀφίκετο πατρίδα γαῖαν· 645

ὅς ῥα τότ' Ἀτρεΐδαο μέσον σάκος οὔτασε δουρὶ
 ἐγγύθεν, οὐδὲ διαπρὸς δυνήσατο χαλκὸν ἐλάσσαι,
 ἄψ δ' ἐτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων,
 πάντοσε παπταίνων, μή τις χροῖα χαλκῷ ἐπαύρη.
 Μηριόνης δ' ἀπιόντος ἰεί χαλκῆρέ' οἰστὸν 650
 καί ῥ' ἔβαλε γλουτὸν κάτα δεξιόν· αὐτὰρ οἰστὸς
 ἀντικρὺς κατὰ κύστιν ὑπ' ὀστέον ἐξεπέρησεν.
 ἐξόμενος δὲ κατ' αὐθι, φίλων ἐν χερσὶν ἐταίρων
 θυμὸν ἀποπνεύων, ὥς τε σκώληξ ἐπὶ γαίῃ
 κεῖτο ταθείς· ἐκ δ' αἶμα μέλαν ῥέε, δεῦε δὲ γαῖαν.
 τὸν μὲν Παφλαγόνες μεγαλήτορες ἀμφεπένοντο, 656
 ἐς δίφρον δ' ἀνέσαντες ἄγον προτὶ Ἴλιον ἱρὴν
 ἀχνύμενοι· μετὰ δέ σφι πατὴρ κίε δάκρυα λείβων,
 ποινὴ δ' οὐ τις παιδὸς ἐγίγνετο τεθνεώτος.

Paris slayeth Euchenor in fulfilment of a prophecy.

τοῦ δὲ Πάρις μάλα θυμὸν ἀποκταμένοιο χολώθη·
 ξεῖνος γάρ οἱ ἔην πολέσιν μετὰ Παφλαγόνεσσι· 661
 τοῦ ὃ γε χωόμενος προΐει χαλκῆρέ' οἰστόν.

ἦν δέ τις Εὐχύνωρ Πολυΐδου μάντιος υἱὸς
 ἀφνειὸς τ' ἀγαθός τε, Κορινθόθι οἰκία ναίων,
 ὃς ῥ' ἐν εἰδῶς κῆρ' ὀλοὴν ἐπὶ νηὸς ἔβαινε. 665
 πολλάκι γάρ οἱ ἔειπε γέρων ἀγαθὸς Πολυΐδος
 νούσῳ ὑπ' ἀργαλήν φθίσθαι οἷς ἐν μεγάροισιν
 ἦ μετ' Ἀχαιῶν νηυσὶν ὑπὸ Τρώεσσι δαμῆναι·
 τῷ ῥ' ἅμα τ' ἀργαλήν θωὴν ἀλέεινεν Ἀχαιῶν (substantive)
 νοῦσόν τε στυγερήν, ἵνα μὴ πάθοι ἄλγεα θυμῷ. 670
 τὸν βάλ' ὑπὸ γναθμοῖο καὶ οὐατος· ὦκα δὲ θυμὸς
 ὄχετ' ἀπὸ μελέων, στυγερὸς δ' ἄρα μιν σκότος
 εἶλεν.

Of the fighting on the left of the ships.

ὥς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο·
 Ἔκτωρ δ' οὐκ ἐπέπυστο δίφιλος, οὐδέ τι ἤδη,
 ὅττι ῥά οἱ νηῶν ἐπ' ἀριστερὰ δηιόωντο 675
 λαοὶ ὑπ' Ἀργείων· τάχα δ' ἂν καὶ κῦδος Ἀχαιῶν
 ἔπλετο· τοίος γὰρ γαιήοχος ἐννοσίγαιος
 ὦτρυν' Ἀργείους, πρὸς δὲ σθένει αὐτὸς ἄμυνεν·
 ἀλλ' ἔχεν, ἥ τὰ πρῶτα πύλας καὶ τεῖχος ἔσαλτο
 ῥήξάμενος Δαναῶν πυκινὰς στίχας ἀσπιστάων, 680
 ἔνθ' ἔσαν Λῆαντός τε νέες καὶ Πρωτεσιλάου
 θῖν' ἔφ' ἀλὸς πολιῆς εἰρυμέναι, αὐτὰρ ὕπερθε
 τεῖχος ἐδέδμητο χθαμαλώτατον, ἔνθα μάλιστα
 ζαχρηεῖς γίγνοντο μάχη αὐτοί τε καὶ ἵπποι.
 ἔνθα δὲ Βοιωτοὶ καὶ Ἰάονες ἔλκεχίτωνες, 685
 Λοκροὶ καὶ Φθῖοι καὶ φαιδιμόεντες Ἐπειοὶ
 σπουδῇ ἐπαΐσσοντα νεῶν ἔχον, οὐδὲ δύναντο
 ὦσαι ἀπὸ σφείων φλογὶ εἵκελον Ἔκτορα δῖον·
 οἱ μὲν Ἀθηναίων προλελεγμένοι· ἐν δ' ἄρα τοῖσιν
 ἦρχ' υἱὸς Πετεῶο Μενεσθεύς, οἱ δ' ἅμ' ἔποντο 690
 Φεΐδας τε Στιχίος τε Βίας τ' εὖς· αὐτὰρ Ἐπειῶν

Φυλείδης τε Μέγης Ἀμφίων τε Δρακίος τε,
 πρὸ Φθίων δὲ Μέδων τε μενεπτόλεμός τε Ποδάρκης.
 ἦ τοι ὁ μὲν νόθος υἱὸς Ὀιλήος θείοιο
 ἔσκε, Μέδων Αἴαντος ἀδελφεός, αὐτὰρ ἔναιεν 695
 ἐν Φυλάκῃ, γαίης ἄπο πατρίδος, ἄνδρα κατακτάς,
 γνωτὸν μητρυιῆς Ἐριώπιδος, ἣν ἔχ' Ὀιλεύς·
 αὐτὰρ ὁ Ἰφίκλοιο πάϊς τοῦ Φυλακίδαο·
 οἱ μὲν πρὸ Φθίων μεγαθύμων θωρηχθέντες,
 ναῦφιν ἀμυνόμενοι μετὰ Βοιωτῶν ἐμάχοντο. 700

Of the two Aiantes and the Lokrian archers.

Αἴας δ' οὐκέτι πάμπαν, Ὀιλήος ταχὺς υἱός,
 ἴστατ' ἀπ' Αἴαντος Τελαμωνίου, οὐδ' ἠβαιόν,
 ἀλλ' ὥς τ' ἐν νειῶ βόε οἶνοπε πηκτὸν ἄροτρον
 ἴσον θυμὸν ἔχοντε τιταίνετον· ἀμφὶ δ' ἄρα σφι
 πρυμνοῖσιν κεράεσσι πολὺς ἀνακηκίει ἰδρώς· 705
 τὼ μὲν τε ζυγὸν οἶον εὐξοον ἀμφὶς ἔέργει
 ἰεμένω κατὰ ὦλκα, τέμει δέ τε τέλσον ἀρουρης·
 ὥς τὼ παρβεβαῶτε μάλ' ἔστασαν ἀλλήλοιν.
 ἀλλ' ἦ τοι Τελαμωνιάδῃ πολλοί τε καὶ ἐσθλοὶ
 λαοὶ ἔπονθ' ἔταροι, οἳ οἱ σάκος ἐξεδέχοντο, 710
 ὅππότε μιν κάματός τε καὶ ἰδρώς γούναθ' ἵκοιτο·
 οὐδ' ἄρ' Ὀιλιάδῃ μεγαλήτορι Λοκροὶ ἔποντο·
 οὐ γάρ σφι σταδίῃ ὑσμίνῃ μίμνε φίλον κῆρ·
 οὐ γὰρ ἔχον κόρυθας χαλκήρεας ἵπποδασείας,
 οὐδ' ἔχον ἀσπίδας εὐκύκλους καὶ μείλινα δοῦρα, 715
 ἀλλ' ἄρα τόξοισιν καὶ ἐυστρεφεῖ οἶδ' ἀώτῳ
 Ἴλιον εἰς ἅμ' ἔποντο πεποιοῦτες, οἷσιν ἔπειτα
 ταρφέα βάλλοντες Τρώων ῥήγνυντο φάλαγγας.
 δῆ ῥα τόθ' οἱ μὲν πρόσθε σὺν ἔντεσι δαιδαλέοισι
 μάρναντο Τρωσὶν τε καὶ Ἑκτορι χαλκοκορυστῇ, 720

οἱ δ' ὅπιθεν βάλλοντες ἐλάνθανον· οὐδ' ἔτι χάρμης
Τρῶες μιμνήσκοντο· συνεκλόνεον γὰρ οἰστοί.

Polydamas counselleth Hektor to call more Trojans to help him in the assault.

ἔνθα κε λευγαλέως νηῶν ἄπο καὶ κλισιάων
Τρῶες ἐχώρησαν προτὶ Ἴλιον ἠνεμόεσσαν, 724
εἰ μὴ Πουλυδάμας θρασὺν Ἑκτορα εἶπε παραστάς·
“Ἑκτορ, ἀμήχανός ἐσσι παραρρητοῖσι πιθέσθαι,
οὔνεκά τοι πέρι δῶκε θεὸς πολεμήια ἔργα·
τούνεκα καὶ βουλῇ ἐθέλεις περιίδμεναι ἄλλων.
ἄλλ' οὐ πῶς ἅμα πάντα δυνήσσαι αὐτὸς ἐλέσθαι·
ἄλλω μὲν γὰρ ἔδωκε θεὸς πολεμήια ἔργα, 730
[ἄλλω δ' ὀρχηστύν, ἐτέρω κίθαριν καὶ αἰοιδήν·]
ἄλλω δ' ἐν στήθεσσι τιθεῖ νόον εὐρύοπα Ζεὺς
ἐσθλόν, τοῦ δέ τε πολλοὶ ἐπαυρίσκοντ' ἄνθρωποι,
καί τε πολέας ἐσάωσε, μάλιστα δέ τ' αὐτὸς ἀνέγνω.
αὐτὰρ ἐγὼν ἐρέω, ὥς μοι δοκεῖ εἶναι ἄριστα. 735
πάντῃ γάρ σε περὶ στέφανος πολέμοιο δέδηκε·
Τρῶες δὲ μεγάθυμοι, ἐπεὶ κατὰ τείχος ἔβησαν,
οἱ μὲν ἀφεστῶσιν σὺν τεύχεσιν, οἱ δὲ μάχονται
παυρότεροι πλεόνεσσι, κεδασθέντες κατὰ νῆας. 739
ἄλλ' ἀναχασσάμενος κάλει ἐνθάδε πάντας ἀρίστους.
ἔνθεν δ' ἂν μάλα πᾶσαν ἐπιφρασσαίμεθα βουλήν,
ἣ κεν ἐνὶ νῆεσσι πολυκλήισι πέσωμεν,
αἳ κ' ἐθέλῃσι θεὸς δόμεναι κράτος, ἣ κεν ἔπειτα
παρ νηῶν ἔλθοιμεν ἀπήμονες. ἣ γὰρ ἐγὼ γε
δείδω, μὴ τὸ χθιζὸν ἀποτίσωνται Ἀχαιοὶ 745
χρεῖος, ἐπεὶ παρὰ νηυσὶν ἀνὴρ ἄτος πολέμοιο
μῖμνει, ὃν οὐκέτι πάγχυ μάχης σχήσεσθαι οἶω.”
ὥς φάτο Πουλυδάμας, ἅδε δ' Ἑκτορι μῦθος
ἀπήμων,

[αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἄλτο χαμᾶζε,]
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα· 750
“Πουλυδάμα, σὺ μὲν αὐτοῦ ἐρύκακε πάντας ἀρί-
στους,

αὐτὰρ ἐγὼ κεῖσ' εἶμι καὶ ἀντιόω πολέμοιο·
αἶψα δ' ἐλεύσομαι αὐτῖς, ἐπὴν ἐν τοῖς ἐπιτείλω.”

Hektor seeketh in vain for Deiphobos and Adamas and Asios and others ; he railleth at Paris, who biddeth him lead on to the battle.

ἦ ῥα καὶ ὥρμήθη ὄρεϊ νιφόεντι ἑοικώς,
κεκληγώς, διὰ δὲ Τρώων πέτετ' ἠδ' ἐπικούρων. 755
οἱ δ' ἐς Πανθοῖδην ἀγαπήνορα Πουλυδάμαντα
πάντες ἐπεσσεύοντ', ἐπεὶ Ἴκτορος ἔκλυον αὐδήν.
αὐτὰρ ὁ Δηίφοβόν τε βίην θ' Ἐλένοιο ἄνακτος
Ἀσιάδην τ' Ἀδάμαντα καὶ Ἄσιον Ὑρτάκου υἱὸν
φοῖτα ἀνὰ προμάχους διζήμενος, εἴ που ἐφεύροι. 760
τοὺς δ' εὖρ' οὐκέτι πάμπαν ἀπήμονας οὐδ' ἀνολέ-
θρους,

ἀλλ' οἱ μὲν δὴ νηυσὶν ἐπὶ πρυμνήσιν Ἀχαιῶν
χερσὶν ὑπ' Ἀργείων κέατο ψυχὰς ὀλέσαντες,
οἱ δ' ἐν τείχει ἔσαν βεβλημένοι οὐτάμενοί τε.
τὸν δὲ τάχ' εὖρε μάχης ἐπ' ἀριστερὰ δακρυοέσεως
δῖον Ἀλέξανδρον, Ἐλένης πόσιν ἠυκόμοιο, 766
θαρσύνουθ' ἐτάρους καὶ ἐποτρύνοντα μάχεσθαι.
ἀγχοῦ δ' ἰστάμενος προσέφη αἰσχροῖς ἐπέεσσι·
“Δύσπαρι, εἶδος ἄριστε, γυναιμανὲς ἠπεροπευτά,
ποῦ τοι Δηίφοβός τε βίη θ' Ἐλένοιο ἄνακτος 770
Ἀσιάδης τ' Ἀδάμας ἠδ' Ἄσιος Ὑρτάκου υἱός ;
ποῦ δέ τοι Ὀθρυονεύς ; νῦν ὤλετο πᾶσα κατ' ἄκρης
Ἴλιος αἰπεινή, νῦν τοι σῶς αἰπὺς ὄλεθρος.”

τὸν δ' αὖτε προσέειπεν Ἀλέξανδρος θεοειδής·
“Ἴκτορ, ἐπεὶ τοι θυμὸς ἀναίτιον αἰτιάσθαι, 775

ἄλλοτε δὴ ποτε μᾶλλον ἐρωῆσαι πολέμοιο
μέλλω, ἐπεὶ μ' οὐ πάμπαν ἀνάλκιδα γείνατο
μήτηρ·

ἐξ οὗ γὰρ παρὰ νηυσὶ μάχην ἡγείρας ἐταίρων,
ἐκ τοῦ δ' ἐνθάδ' ἐόντες ὀμιλέομεν Δαναοῖσι
νωλεμέως· ἔταροι δὲ κατέκταθεν, οὓς σὺ μεταλλάς·
οἶω Δηίφοβός τε βίῃ θ' Ἑλένοιο ἄνακτος 781
οἴχεσθον, μακρῇσι τετυμμένω ἐγχείησιν
ἀμφοτέρω κατὰ χεῖρα, φύνον δ' ἡμυνε Κρονίων.
νῦν δ' ἄρχ', ὅππῃ σε κραδίη θυμός τε κελεύει·
ἡμεῖς δὲ μεμαῶτες ἅμ' ἐψόμεθ', οὐδέ τί φημι 785
ἀλκῆς δευήσεσθαι, ὅση δύναμὶς γε πάρεστι·
παρ δύναμιν δ' οὐκ ἔστι καὶ ἐσσύμενον πολεμίζειν."

The Trojans rally after Hector, whom Aias taunteth.

ὥς εἰπὼν παρέπεισεν ἀδελφεοῦ φρένας ἥρως.
βὰν δ' ἵμεν, ἐνθα μάλιστα μάχη καὶ φύλοπις ἦεν,
ἀμφὶ τε Κεβριόνην καὶ ἀμύμονα Πουλυδάμαντα, 790
Φάλκην Ὀρθαῖόν τε καὶ ἀντίθεον Πολυφῆτην
Πάλμυν τ' Ἀσκάνιον τε Μόρυν θ' υἱ' Ἰπποτίωνος,
οἳ ῥ' ἐξ Ἀσκανίης ἐριβώλακος ἦλθον ἀμοιβοὶ
ἡοῖ τῇ προτέρῃ· τότε δὲ Ζεὺς ὤρσε μάχεσθαι.
οἳ δ' ἴσαν ἀργαλέων ἀνέμων ἀτάλαντοι ἀέλλη, 795
ἢ ῥά θ' ὑπὸ βροντῆς πατρὸς Διὸς εἴσι πέδονδε,
θεσπεσίῳ δ' ὁμάδῳ ἀλὶ μίσγεται, ἐν δέ τε πολλὰ
κύματα παφλάζοντα πολυφλοίσβοιο θαλάσσης,
κυρτὰ φαληριόωντα, πρὸ μέν τ' ἄλλ', αὐτὰρ ἐπ'
ἄλλα·

ὥς Τρῶες πρὸ μὲν ἄλλοι ἀρηρότες, αὐτὰρ ἐπ' ἄλλοι,
χαλκῷ μαρμαίροντες ἅμ' ἡγεμόνεσσιν ἔποντο. 801
Ἐκτωρ δ' ἡγεῖτο βροτολοιγῷ ἴσος Ἄρηι,
Πριαμίδης· πρόσθεν δ' ἔχεν ἀσπίδα πάντοσ' ἰσὺν,

ῥινοῖσιν πυκινὴν, πολλὸς δ' ἐπελήλατο χαλκός·
 ἀμφὶ δέ οἱ κροτάφοισι φαεινὴ σείετο πήληξ. 805
 πάντῃ δ' ἀμφὶ φάλαγγας ἐπειρᾶτο προποδίζων,
 εἴ πῶς οἱ εἴξειαν ὑπασπίδια προβιβῶντι·
 ἀλλ' οὐ σύγχχει θυμὸν ἐνὶ στήθεσσιν Ἀχαιῶν.
 Αἴας δὲ πρῶτος προκαλέσσατο, μακρὰ βιβάσθων·
 “ δαιμόνιε, σχεδὸν ἐλθέ· τί ἦ δειδίσσεαι αὐτως 810
 Ἀργείους ; οὐ τοί τι μάχης ἀδαήμονές εἰμεν,
 ἀλλὰ Διὸς μάστιγι κακῇ ἐδάμνημεν Ἀχαιοί.
 ἦ θήν πού τοι θυμὸς ἐέλπεται ἐξαλαπάξειν
 νῆας· ἄφαρ δέ τε χεῖρες ἀμύνειν εἰσὶ καὶ ἡμῖν.
 ἦ κε πολὺν φθαίῃ ἐὺ ναιομένη πόλις ὑμῇ 815
 χερσὶν ὑφ' ἡμετέρησιν ἀλοῦσά τε περθομένη τε.
 σοὶ δ' αὐτῷ φημὶ σχεδὸν ἔμμεναι, ὅππότε φεύγων
 ἀρήσῃ Διὶ πατρὶ καὶ ἄλλοις ἀθανάτοισι
 θάσσονας ἱρήκων ἔμεναι καλλίτριχας ἵππους,
 οἷ σε πόλινδ' οἴσουσι κονίοντες πεδίοιο.” 820

Hektor in turn taunteth Aias, and the Trojans charge the Argives.

ὥς ἄρα οἱ εἰπόντι ἐπέπτατο δεξιὸς ὄρνις,
 αἰετὸς ὑψιπέτης· ἐπὶ δ' ἴαχε λαὸς Ἀχαιῶν
 θάρσυνος οἶωνῷ. ὁ δ' ἀμείβετο φαίδιμος Ἔκτωρ·
 “ Αἴαν ἀμαρτοεπές, βουγῑίε, οἶον ἔειπες.
 εἰ γὰρ ἐγὼν οὕτω γε Διὸς πάις αἰγιόχοιο 825
 εἶην ἥματα πάντα, τέκοι δέ με πότνια Ἥρη,
 τιοίμην δ', ὥς τίετ' Ἀθηναίη καὶ Ἀπόλλων,
 ὥς νῦν ἡμέρη ἦδε κακὸν φέρει Ἀργείοισι
 πᾶσι μάλ'· ἐν δὲ σὺ τοῖσι πεφῆσσαι, αἶ κε τα-
 λάσσης
 μῆναι ἐμὸν δόρυ μακρόν, ὃ τοι χρόα λειριόεντα 830
 δάψει· ἀτὰρ Τρώων κορέεις κύνας ἦδ' οἰωνοὺς
 δημῷ καὶ σάρκεσσι, πεσῶν ἐπὶ νηυσὶν Ἀχαιῶν.”

ὥς ἄρα φωνήσας ἠγήσατο, τοὶ δ' ἄμ' ἔποντο
ἠχῇ θεσπεσίῃ, ἐπὶ δ' ἴαχε λαὸς ὀπισθεν.

Ἀργεῖοι δ' ἐτέρωθεν ἐπίαχον, οὐδὲ λάθοντο 835
ἄλκῃς, ἀλλ' ἔμενον Τρώων ἐπιόντας ἀρίστους.
ἠχὴ δ' ἀμφοτέρων ἵκετ' αἰθέρα καὶ Διὸς αὐγὰς.

ΙΛΙΑΔΟΣ Ξ

Διὸς ἀπάτη.

*Nestor, hearing the noise of the fighting, goeth forth from his hut
and seeth the Achaians flying in rout.*

Νέστορα δ' οὐκ ἔλαθεν ἰαχὴ πίνοντά περ
ἔμψης,

ἀλλ' Ἀσκληπιάδην ἔπεα πτερόεντα προσηύδα·

“ φράζεο, δῖε Μαχᾶον, ὅπως ἔσται τάδε ἔργα·

μείζων δὴ παρὰ νηυσὶ βοὴ θαλερῶν αἰζηῶν.

ἀλλὰ σὺ μὲν νῦν πῖνε καθήμενος αἶθοπα οἶνον, 5

εἰς ὃ κε θερμὰ λοετρὰ εὐπλόκαμος Ἑκαμήδη

θερμήνῃ καὶ λούσῃ ἄπο βρότον αἵματόεντα·

αὐτὰρ ἐγὼν ἐλθὼν τάχα εἴσομαι ἐς περιωπὴν.”

ὧς εἰπὼν σάκος εἶλε τετυγμένον υἱὸς ἑοῖο,

κείμενον ἐν κλισίῃ, Θρασυμήδεος ἵπποδάμοιο, 10

χαλκῷ παμφαῖνον· ὁ δ' ἔχ' ἀσπίδα πατρὸς ἑοῖο·

εἶλετο δ' ἄλκιμον ἔγχος, ἀκαχμένον ὀξεί χαλκῷ.

στῇ δ' ἐκτὸς κλισίης, τάχα δ' εἴσιδεν ἔργον ἀεικές,

τοὺς μὲν ὀρινομένους, τοὺς δὲ κλονέοντας ὀπισθε,

Τρῶας ὑπερθύμους· ἐρέριπτο δὲ τεῖχος Ἀχαιῶν. 15

ὥς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ,

ὀσσόμενον λιγέων ἀνέμων λαιψῆρὰ κέλευθα,

αὕτως, οὐδ' ἄρα τε προκυλίνδεται οὐδ' ἐτέρωσε

πρὶν τινα κεκριμένον καταβήμεναι ἐκ Διὸς οὔρον,
 ὥς ὁ γέρων ὥρμαινε δαΐζόμενος κατὰ θυμόν 20
 διχθάδι, ἧ μεθ' ὅμιλον ἴοι Δαναῶν ταχυπώλων
 ἦε μετ' Ἀτρεΐδην Ἀγαμέμνονα ποιμένα λαῶν.
 ὦδε δέ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,
 βῆναι ἐπ' Ἀτρεΐδην. οἱ δ' ἀλλήλους ἐνάριζον
 μαρνάμενοι, λάκε δέ σφι περὶ χροῖ χαλκὸς ἀτειρῆς
 νυσομένων ξίφεσίν τε καὶ ἔγχεσιν ἀμφιγύοισι. 26

*He is met by three of the chieftains, who are wounded, and they
 take counsel together.*

Νέστορι δὲ ξύμβληντο διοτρεφέες βασιλῆες
 πὰρ νηῶν ἀνιόντες, ὅσοι βεβλήατο χαλκῷ,
 Τυδεΐδης Ὀδυσσεύς τε καὶ Ἀτρεΐδης Ἀγαμέμνων.
 πολλὸν γὰρ ἀπάνευθε μάχης εἰρύατο νῆες 30
 θῖν' ἔφ' ἀλὸς πολιῆς· τὰς γὰρ πρώτας πεδίονδε
 εἵρυσαν, αὐτὰρ τεῖχος ἐπὶ πρυμνήσιν ἔδειμαν.
 οὐδὲ γὰρ οὐδ' εὐρύς περ ἐὼν ἐδυνήσατο πάσας
 αἰγιαλὸς νῆας χαδέειν, στείνοντο δὲ λαοί·
 τῷ ῥα προκρόσσας ἔρυσαν, καὶ πλήσαν ἀπάσης 35
 ἡϊόνος στόμα μακρόν, ὅσον συνεέργαθον ἄγκραι.
 τῷ ῥ' οἱ γ' ὀψείοντες αὐτῆς καὶ πολέμοιο,
 ἔγχει ἐρειδόμενοι κίον ἀθρόοι· ἄχυντο δέ σφι
 θυμὸς ἐνὶ στήθεσσι· ὁ δὲ ξύμβλητο γεραιὸς
 Νέστωρ, πτῆξε δὲ θυμὸν ἐνὶ στήθεσσι Λαχαιῶν. 40
 τὸν καὶ φωνήσας προσέφη κρείων Ἀγαμέμνων·
 “ὦ Νέστορ Νηληιάδη, μέγα κῦδος Ἀχαιῶν,
 τίπτε λιπὼν πόλεμον φθισήνορα δεῦρ' ἀφικάνεις;
 δείδια, μὴ δὴ μοι τελέσῃ ἔπος ὄβριμος Ἐκτωρ,
 ὥς ποτ' ἐπηπείλησεν ἐνὶ Τρώεσσ' ἀγορεύων, 45
 μὴ πρὶν πὰρ νηῶν προτὶ Ἴλιον ἀπονέεσθαι,
 πρὶν πυρὶ νῆας ἐνιπρήσαι, κτεῖναι δὲ καὶ αὐτούς.

κείνος τὼς ἀγόρευε· τὰ δὴ νῦν πάντα τελεῖται.
 ὦ πόποι, ἦ ῥα καὶ ἄλλοι ἐυκνήμιδες Ἀχαιοὶ
 ἐν θυμῷ βάλλονται ἐμοὶ χόλον, ὥς περ Ἀχιλ-
 λεύς, 50

οὐδ' ἐθέλουσι μάχεσθαι ἐπὶ πρυμνῇσι νέεσσι.”
 τὸν δ' ἡμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
 “ ἦ δὴ ταῦτά γ' ἐτοῖμα τετεύχεται, οὐδέ κεν
 ἄλλως

Ζεὺς ὑψιβρεμέτης αὐτὸς παρατεκτῆναιτο.
 τεῖχος μὲν γὰρ δὴ κατερήριπεν, ᾧ ἐπέπιθμεν 55
 ἄρρηκτον νηῶν τε καὶ αὐτῶν εἴλαρ ἔσεσθαι·
 οἱ δ' ἐπὶ νηυσὶ θοῇσι μάχην ἀλῖαστον ἔχουσι
 νωλεμές· οὐδ' ἂν ἔτι γνοίης, μάλα περ σκοπιάζων,
 ὅπποτέρωθεν Ἀχαιοὶ ὀρινόμενοι κλονέονται·
 ὧς ἐπιμῖξ κτείνονται, αὐτὴ δ' οὐρανὸν ἵκει. 60
 ἡμεῖς δὲ φραζώμεθ', ὅπως ἔσται τάδε ἔργα,
 εἴ τι νόος ῥέξει· πόλεμον δ' οὐκ ἄμμε κελεύω
 δύμεναι· οὐ γάρ πως βεβλημένον ἔστι μάχεσθαι.”

Agamemnon adviseth flight, whereat Odysseus is indignant.

τὸν δ' αὖτε προσέειπεν ἄναξ ἀνδρῶν Ἀγαμέμ-
 νων· 64

“ Νέστορ, ἐπεὶ δὴ νηυσὶν ἐπὶ πρυμνῇσι μάχονται,
 τεῖχος δ' οὐκ ἔχραισμε τετυγμένον οὐδέ τι τάφρος,
 οἷς ἐπὶ πόλλ' ἔπαθον Δαναοί, ἔλποντο δὲ θυμῷ
 ἄρρηκτον νηῶν τε καὶ αὐτῶν εἴλαρ ἔσεσθαι,
 οὕτω που Διὶ μέλλει ὑπερμενεί φίλον εἶναι,
 [ωνούμνους ἀπολέσθαι ἀπ' Ἀργεος ἐνθάδ' Ἀχαιούς].
 ἦδεα μὲν γάρ, ὅτε πρόφρων Δαναοῖσιν ἄμυνεν, 71
 οἶδα δὲ νῦν, ὅτε τοὺς μὲν ὁμῶς μακάρεσσι θεοῖσι
 κυδάνει, ἡμέτερον δὲ μένος καὶ χεῖρας ἔδησεν.

ἀλλ' ἄγεθ', ὥς ἂν ἐγὼ εἵπω, πειθώμεθα πάντες.
 νῆες ὅσαι πρῶται εἰρύαται ἄγχι θαλάσσης, 75
 ἔλκωμεν, πάσας δὲ ἐρύσσομεν εἰς ἄλα δῖαν,
 ὕψι δ' ἐπ' εὐνάων ὀρμίσσομεν, εἰς ὃ κεν ἔλθῃ
 νύξ ἀβρότη, εἴ κεν τῇ ἀπόσχωνται πολέμοιο
 Τρῶες· ἔπειτα δέ κεν ἐρυσαίμεθα νῆας ἀπάσας.
 οὐ γάρ τις νέμεσις φυγέειν κακόν, οὐδ' ἀνὰ
 νύκτα. 80

βέλτερον, ὃς φεύγων προφύγῃ κακὸν ἢ ἐὺ λῶῃ."
 τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις
 Ὀδυσσεύς·

“Ἀτρεΐδῃ, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.
 οὐλόμεν', αἶθ' ὥφελλες ἀεικελίου στρατοῦ ἄλλου
 σημαίνειν, μῆδ' ἄμμιν ἀνασσέμεν, οἷσιν ἄρα Ζεὺς 85
 ἐκ νεότητος ἔδωκε καὶ ἐς γῆρας πολυπεύειν
 ἀργαλέους πολέμους, ὅφρα φθιόμεσθα ἕκαστος.
 οὕτω δὴ μέμονας Τρώων πόλιν εὐρυάγυιαν
 καλλείψειν, ἧς εἶνεκ' οἰζύομεν κακὰ πολλά·
 σίγα, μή τίς τ' ἄλλος Ἀχαιῶν τοῦτον ἀκούσῃ 90
 μῦθον, ὃν οὐ κεν ἀνὴρ γε διὰ στόμα πάμπαν
 ἄγοιτο,

ὃς τις ἐπίσταιτο ἧσι φρεσὶν ἄρτια βάζειν
 σκηπτοῦχός τ' εἴη καὶ οἱ πειθοίατο λαοὶ
 τοσσοῖδ', ὅσσοισιν σὺ μετ' Ἀργείοισιν ἀνάσσεις·
 νῦν δέ σευ ὀνοσάμην πάγχυ φρένας, οἷον ἔειπες· 95
 ὃς κέλει πολέμοιο συνεσταότος καὶ αὐτῆς
 νῆας ἐυσσέλμους ἄλαδ' ἐλκέμεν, ὅφρ' ἔτι μᾶλλον
 Τρῶσιν μὲν εὐκτὰ γένηται ἐπικρατέουσιν περ ἔμπης,
 ἡμῖν δ' αἰπὺς ὄλεθρος ἐπιρρέπῃ. οὐ γὰρ Ἀχαιοὶ
 σχήσουσιν πόλεμον νηῶν ἄλαδ' ἐλκομενάων, 100
 ἀλλ' ἀποπαπτανέουσιν, ἐρωήσουσι δὲ χάρμης.
 ἔνθα κε σὴ βουλὴ δηλήσεται, ὄρχαμε λαῶν.”

Agamemnon yieldeth, and Diomedes counselleth that they go into the battle and encourage the fighters.

τὸν δ' ἡμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων·
 “ὦ Ὀδυσσεῦ, μάλα πῶς με καθίκεο θυμὸν ἐνιπῇ
 ἀργαλέῃ· ἀτὰρ οὐ μὲν ἐγὼν ἀέκοντας ἄνωγα 105
 νῆας εὐσσέλμους ἄλαδ' ἐλκόμεν νῆας Ἀχαιῶν.
 νῦν δ' εἴη, ὅς τῃσδέ γ' ἀμείνονα μῆτιν ἐνίσποι,
 ἢ νέος ἢ παλαιός· ἐμοὶ δέ κεν ἀσμένω εἴη.”

τοῖσι δὲ καὶ μετέειπε βοὴν ἀγαθὸς Διομήδης·
 “ἐγγὺς ἀνὴρ—οὐ δηθὰ ματεύσομεν,—αἴ κ' ἐθέλῃτε
 πείθεσθαι καὶ μὴ τι κότῳ ἀγάσῃσθε ἕκαστος, 111
 οὔνεκα δὴ γενεῇφι νεώτατός εἰμι μεθ' ὑμῖν·
 πατρὸς δ' ἐξ ἀγαθοῦ καὶ ἐγὼ γένος εὖχομαι εἶναι
 Τυδέος, ὃν Θῆβησι χυτὴ κατὰ γαῖα κάλυψε.
 Πορθεί γὰρ τρεῖς παῖδες ἀμύμονες ἐξεγένοντο, 115
 οἴκεον δ' ἐν Πλευρῶνι καὶ αἰπεινῇ Καλυδῶνι,
 Ἄγριος ἠδὲ Μέλας, τρίτατος δ' ἦν ἱππότα Οἰνεύς,
 πατρὸς ἐμοῖο πατήρ· ἀρετῇ δ' ἦν ἔσοχος αὐτῶν.
 ἀλλ' ὁ μὲν αὐτόθι μέινει, πατήρ δ' ἐμὸς Ἀργεῖ
 νᾶσθῃ

πλαγχθεῖς· ὥς γάρ που Ζεὺς ἤθελε καὶ θεοὶ ἄλλοι.
 Ἀδρήστοιο δ' ἔγημε θυγατρῶν, ναῖε δὲ δῶμα 121
 ἀφνειὸν βιότοιο, ἅλις δέ οἱ ἦσαν ἄρourke
 πυροφόροι, πολλοὶ δὲ φυτῶν ἔσαν ὄρχατοι ἀμφίς,
 πολλὰ δέ οἱ πρόβατ' ἔσκε· κέκαστο δὲ πάντας
 Ἀχαιοὺς

ἐγχείη· τὰ δὲ μέλλετ' ἀκούμεν, εἰ ἐτεόν περ. 125
 τῷ οὐκ ἂν με γένος γε κακὸν καὶ ἀνάλκιδα φάντες
 μῦθον ἀτιμήσαιτε πεφασμένοι, ὃν κ' εὖ εἶπω.
 δεῦτ' ἴομεν πολεμόνδε, καὶ οὐτάμενοί περ, ἀνάγκη·
 ἔνθα δ' ἔπειτ' αὐτοὶ μὲν ἐχώμεθα δημοτῆτος

ἐκ βελέων, μή πού τις ἐφ' ἔλκεϊ ἔλκος ἄρηται· 130
 ἄλλους δ' ὀτρύνοντες ἐνήσομεν, οἱ τὸ πάρος περ
 θυμῷ ἦρα φέροντες ἀφεστᾶσ' οὐδὲ μάχονται."

ὥς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύουν ἠδὲ
 πίθοντο·

βὰν δ' ἴμεν, ἦρχε δ' ἄρα σφιν ἄναξ ἀνδρῶν Ἀγα-
 μέμνων.

Poseidon hearteneth Agamemnon.

οὐδ' ἀλαοσκοπιὴν εἶχε κλυτὸς ἐννοσίγαιος, 135
 ἀλλὰ μετ' αὐτοὺς ἦλθε παλαιῷ φωτὶ ἐοικώς,
 δεξιτερὴν δ' ἔλε χειρ' Ἀγαμέμνονος Ἀτρεΐδαο,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

"Ἀτρεΐδη, νῦν δὴ που Ἀχιλλῆος ὀλοὸν κῆρ
 γηθεῖ ἐνὶ στήθεσσι, φόβον καὶ φύζαν Ἀχαιῶν 140
 δερκομένῳ, ἐπεὶ οὐ οἱ ἔνι φρένες, οὐδ' ἠβαιαί.
 ἀλλ' ὁ μὲν ὧς ἀπόλοιτο, θεὸς δέ ἐσιφλώσειε·

σοὶ δ' οὐ πῶ μάλα πάγχυ θεοὶ μάκαρες κοτέουσιν,
 ἀλλ' ἔτι που Τρώων ἡγήτορες ἠδὲ μέδοντες 145
 εὐρὺν κοίςουσιν πεδίου, σὺ δ' ἐπόψεαι αὐτὸς
 φεύγοντας προτὶ ἄστνυ νεῶν ἄπο καὶ κλισιάων."

ὥς εἰπὼν μέγ' ἄυσεν, ἐπεσσύμενος πεδίοιο.
 ὅσσον δ' ἐννεάχιλοι ἐπίαχον ἢ δεκάχιλοι
 ἀνέρες ἐν πολέμῳ, ἔριδα ξυνάγοντες Ἄρῃος, 150
 τόσσην ἐκ στήθεσφιν ὄπα κρείων ἐνοσίχθων
 ἤκεν· Ἀχαιοῖσιν δὲ μέγα σθένος ἔμβαλ' ἐκάστῳ
 καρδίῃ, ἄλληκτον πολεμίζειν ἠδὲ μάχεσθαι.

*Hera arrayeth herself for the bequitting of Zeus, being assisted
 thereto by Aphrodite, who giveth her a charm.*

"Ἥρη δ' εἰσεῖδε χρυσόθρονος ὀφθαλμοῖσι
 στᾶσ' ἐξ Οὐλύμπιοιο ἀπὸ ῥίου· αὐτίκα δ' ἔγνω

τὸν μὲν ποιπνύοντα μάχην ἀνὰ κυδιάνειραν, 155
 αὐτοκασίγνητον καὶ δαέρα, χαῖρε δὲ θυμῷ.
 Ζῆνα δ' ἐπ' ἀκροτάτης κορυφῆς πολυπίδακος Ἴδης
 ἤμενον εἰσεῖδε, στυγερὸς δέ οἱ ἔπλετο θυμῷ.
 μερμήριξε δ' ἔπειτα βοῶπις πότνια Ἥρη, 160
 ὅππως ἔξαπάφοιτο Διὸς νόον αἰγιόχοιο.
 ἦδε δέ οἱ κατὰ θυμὸν ἀρίστη φαίνεται βουλή,
 ἐλθεῖν εἰς Ἴδην ἐν ἐντύνασαν ἑ αὐτήν,
 εἴ πως ἰμείραιτο παραδραθέειν φιλότῃ
 ἢ χροῖῃ, τῷ δ' ὕπνον ἀπήμονά τε λιάρὸν τε
 χεύῃ ἐπὶ βλεφάροισιν ἰδὲ φρεσὶ πευκαλίμησι. 165
 βῆ δ' ἴμεν ἐς θάλαμον, τὸν οἱ φίλος υἱὸς ἔτευξεν
 Ἥφαιστος, πυκινὰς δὲ θύρας σταθμοῖσιν ἐπῆρσε
 κληῖδι κρυπτῇ· τὴν δ' οὐ θεὸς ἄλλος ἀνῶγεν.
 ἐνθ' ἢ γ' εἰσελθοῦσα θύρας ἐπέθηκε φαεινὰς.
 ἀμβροσίῃ μὲν πρῶτον ἀπὸ χροὸς ἰμερόεντος 170
 λύματα πάντα κάθηρεν, ἀλείψατο δὲ λίπ' ἐλαίῳ
 ἀμβροσίῳ ἐδαιῶ, τό ρά οἱ τεθυωμένον ἦεν·
 τοῦ καὶ κινυμένοιο Διὸς κατὰ χαλκοβατὲς δῶ
 ἔμπης ἐς γαῖάν τε καὶ οὐρανὸν ἵκετ' αὐτμή.
 τῷ ρ' ἢ γε χροά καλὸν ἀλειψαμένη, ἰδὲ χαίτας 175
 πεξαμένη, χερσὶ πλοκάμους ἔπλεξε φαεινοὺς
 καλοὺς ἀμβροσίους ἐκ κρέατος ἀθανάτοιο.
 ἀμφὶ δ' ἄρ' ἀμβρόσιον ἑανὸν ἔσαθ', ὃν οἱ Ἀθήνη
 ἔξυσ' ἀσκήσασα, τίθει δ' ἐνὶ δαίδαλα πολλά·
 χρυσεῖς δ' ἐνετῆσι κατὰ στήθος περοναῖο. 180
 ζώσατο δὲ ζώνῃ ἑκατὸν θυσάνοις ἀραρυίῃ,
 ἐν δ' ἄρα ἔρματα ἦκεν ἐντρήτοισι λοβοῖσι
 τρίγληνα μορόεντα· χάρις δ' ἀπελάμπετο πολλή.
 κρηδέμνῳ δ' ἐφύπερθε καλύψατο δῖα θεάων
 καλῷ ἡγατέῳ· λευκὸν δ' ἦν ἡέλιος ὥς. 185
 ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα.

αὐτὰρ ἐπεὶ δὴ πάντα περὶ χροὶ θήκατο κόσμον,
βῆ ῥ' ἴμεν ἐκ θαλάμοιο, καλεσσαμένη δ' Ἀφροδίτην
τῶν ἄλλων ἀπάνευθε θεῶν πρὸς μῦθον ἔειπεν·

“ἦ ῥά νύ μοί τι πίθοιο, φίλον τέκος, ὅττι κεν
εἴπω, 190

ἥέ κεν ἀρνήσαιο, κοτεσσαμένη τό γε θυμῷ,
οὔνεκ' ἐγὼ Δαναοῖσι, σὺ δὲ Τρώεσσιν ἀρήγεις ;”

τὴν δ' ἡμείβετ' ἔπειτα Διὸς θυγάτηρ Ἀφροδίτη·

“Ἥρη, πρέσβα θεά, θύγατερ μέγαλοιο Κρόνοιο,
αὔδα, ὅ τι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγεν, 195
εἰ δύναμαι τελέσαι γε καὶ εἰ τετελεσμένον ἐστί.”

τὴν δὲ δολοφρονέουσα προσήύδα πότνια Ἥρη·

“δὸς νῦν μοι φιλότητα καὶ ἴμερον, ᾧ τε σὺ πάντας
δαμνᾷ ἀθανάτους ἡδὲ θνητοὺς ἀνθρώπους.

εἴμι γὰρ ὀψομένη πολυφόρβου πείρατα γαίης 200

Ὀκεανὸν τε θεῶν γένεσιν καὶ μητέρα Τηθύν,

οἳ μ' ἐν σφοῖσι δόμοισιν ἐν τρέφον ἡδ' ἀτίταλλον,

δεξάμενοι Ῥεῖης, ὅτε τε Κρόνον εὐρύοπα Ζεὺς

γαίης νέρθε καθεῖσε καὶ ἀτρυγέτοιο θαλάσσης·

τοὺς εἴμ' ὀψομένη, καί σφ' ἄκριτα νείκεα λύσω. 205

ἥδη γὰρ δηρὸν χρόνον ἀλλήλων ἀπέχονται

εὐνῆς καὶ φιλότητος, ἐπεὶ χόλος ἔμπεσε θυμῷ.

εἰ κείνω γ' ἐπέεσσι παραιπεπιθοῦσα φίλον κῆρ

εἰς εὐνὴν ἀνέσαιμι ὁμωθῆναι φιλότητι,

αἰεὶ κέ σφι φίλη τε καὶ αἰδοίη καλεοίμην.” 210

τὴν δ' αὖτε προσέειπε φιλομμειδῆς Ἀφροδίτη·

“οὐκ ἔστ' οὐδὲ ἔοικε τεὸν ἔπος ἀρνήσασθαι·

Ζηνὸς γὰρ τοῦ ἀρίστου ἐν ἀγκοίνῃσιν ἰαύεις.”

ἦ καὶ ἀπὸ στήθεσφιν ἐλύσατο κεστὸν ἱμάντα
ποικίλον, ἔνθα τέ οἱ θελκτήρια πάντα τέτυκτο· 215

ἔνθ' ἐνὶ μὲν φιλότης, ἐν δ' ἴμερος, ἐν δ' ὀαριστὺς

πάρφασις, ἣ τ' ἔκλεψε νόον πύκα περ φρονούντων.

τόν ῥά οἱ ἔμβαλε χερσίν· ἔπος τ' ἔφατ' ἔκ τ'
ὀνόμαζε·

“ τῇ νῦν, τοῦτον ἱμάντα τεῶ ἑγκάτθεο κόλπῳ
ποικίλον, ᾧ ἔνι πάντα τετεύχεται· οὐδέ σέ φημι
ἄπρηκτόν γε νέεσθαι, ὅ τι φρεσὶ σῇσι μενοινᾷς.” 221

Here asketh help of Sleep, who puts forth the last of his power.

ὥς φάτο, μείδησεν δὲ βοῶπις πότνια Ἥρη,
μειδήσασα δ' ἔπειτα ἑῷ ἑγκάτθετο κόλπῳ.

ἢ μὲν ἔβη πρὸς δῶμα Διὸς θυγάτηρ Ἀφροδίτη,
Ἥρη δ' αἶξασα λίπεν ῥίον Οὐλύμποιο, 225

Πιερίην δ' ἐπιβᾶσα καὶ Ἡμαθίην ἐρατεινὴν
σεύσας ἑφ' ἵπποπόλων Θρηκῶν ὄρεα νιφόμεντα,
ἀκροτάτας κορυφάς, οὐδὲ χθόνα μάρπτε ποδοῦν·
ἐξ Ἀθώω δ' ἐπὶ πόντον ἐβήσετο κυμαίνοντα.

Λήμνον δ' εἰσαφίκανε, πόλιν θείοιο Θόαντος· 230

ἔνθ' Ὕπνω ξύμβλητο, κασιγνήτῳ Θανάτοιο,
ἔν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζει·

“ Ὕπνε, ἄναξ πάντων τε θεῶν πάντων τ' ἀνθρώ-
πων,

ἡμὲν δὴ ποτ' ἐμὸν ἔπος ἔκλυες, ἡδ' ἔτι καὶ νῦν
πείθευ· ἐγὼ δέ κέ τοι ιδέω χάριν ἡματα πάντα. 235

κοίμησόν μοι Ζηνὸς ὑπ' ὀφρύσιν ὅσσε φαεινῷ,
αὐτίκ' ἐπεὶ κεν ἐγὼ παραλέξομαι ἐν φιλότῃ.

δῶρα δέ τοι δώσω καλὸν θρόνον, ἄφθιτον αἰεὶ,
chrύσειον· Ἡφαιστος δέ κ' ἐμὸς πάις ἀμφιγυῖς

τεύξει ἀσκήσας, ὑπὸ δὲ θρήνυν ποσὶν ἦσει, 240

τῷ κεν ἐπισχοίης λιπαροὺς πόδας εἰλαπινάζων.”

τὴν δ' ἀπαμειβόμενος προσεφώνεεν Ἥδυμος

Ὕπνος·

“ Ἥρη, πρέσβα θεά, θύγατερ μεγάλιοι Κρόνιοι,

ἄλλον μὲν κεν ἐγὼ γε θεῶν αἰειγενετάων
 ῥεῖα κατευνήσαιμι, καὶ ἂν ποταμοῖο ῥέεθρα 245
 Ὠκεανοῦ, ὃς περ γένεσις πάντεσσι τέτυκται·
 Ζηνὸς δ' οὐκ ἂν ἐγὼ γε Κροϊόνος ἄσπον ἰκοίμην
 οὐδὲ κατευνήσαιμ', ὅτε μὴ αὐτός γε κελεύοι.
 ἤδη γάρ με καὶ ἄλλο τεὴ ἐπίνυσσεν ἐφετμή,
 ἥματι τῷ, ὅτε κείνος ὑπέρθυμος Διὸς υἱὸς 250
 ἔπλεεν Ἰλιόθεν, Τρώων πόλιν ἐξαλαπάξας.
 ἦ τοι ἐγὼ μὲν ἔθελξα Διὸς νόον αἰγιόχοιο
 ἥδυμος ἀμφιχυθείς, σὺ δέ οἱ κακὰ μῆσαο θυμῷ
 ὄρσας ἄργαλέων ἀνέμων ἐπὶ πόντον ἀήτας,
 καί μιν ἔπειτα Κόωνδ' ἐν ναιομένην ἀπένεικας, 255
 νόσφι φίλων πάντων. ὁ δ' ἐπεγρόμενος χαλέπαινε
 ῥιπτάζων κατὰ δῶμα θεοῦς, ἐμὲ δ' ἔξοχα πάντων
 ζήτει· καὶ κέ μ' αἶστον ἀπ' αἰθέρος ἔμβαλε πόντῳ,
 εἰ μὴ Νύξ δμῆτειρα θεῶν ἐσάωσε καὶ ἀνδρῶν·
 τὴν ἰκόμην φεύγων, ὁ δ' ἐπαύσατο χωόμενός περ·
 ἄζετο γάρ, μὴ Νυκτὶ θοῇ ἀποθύμια ἔρδοι. 261
 νῦν αὖ τοῦτό μ' ἄνωγας ἀμήχανον ἄλλο τελέσσαι.”
 τὸν δ' αὖτε προσέειπε βοῶπις πότνια Ἥρη·
 “Ὑπνε, τί ἦ δὲ σὺ ταῦτα μετὰ φρεσὶ σῇσι
 μενοινᾷς ;
 ἦ φῆς ὥς Τρώεσσιν ἀρηξέμεν εὐρύοπα Ζῆν, 265
 ὥς Ἡρακλῆος περιχώσατο, παῖδὸς ἐοῖο :
 ἀλλ' ἴθ', ἐγὼ δέ κέ τοι Χαρίτων μίαν ὀπλοτεράων
 δώσω ὀπυιέμεναι καὶ σὴν κεκλήσθαι ἄκοιτιν,
 [Πασιθέην, ἧς αἰὲν ἐέλδεται ἥματα πάντα].”
 ὥς φάτο, χήρατο δ' Ὑπνος, ἀμειβόμενος δι'
 προσηύδα· 270

“ ἄγρει νῦν μοι ὄμοσσον ἀάατον Στυγὸς ὕδωρ,
 χειρὶ δὲ τῇ ἐτέρῃ μὲν ἔλε χθόνα πουλυβότειραν,
 τῇ δ' ἐτέρῃ ἄλα μαρμαρέην, ἵνα νῶϊν ἅπαντες

μάρτυροι ὥσ' οἱ ἔνερθε θεοὶ Κρόνον ἀμφὶς ἔοντες,
ἧ μὲν ἐμοὶ δώσειν Χαρίτων μίαν ὀπλοτεράων, 275
Πασιθέην, ἧς τ' αὐτὸς ἐέλδομαι ἤματα πάντα."

The twain come to Ida.

ὥς ἔφατ', οὐδ' ἀπίθησε θεὰ λευκώλενος Ἥρη,
ᾤμνυε δ', ὡς ἐκέλευε, θεοὺς δ' ὀνόμηνεν ἅπαντας
τοὺς ὑποταρταρίους, οἳ Τιτῆνες καλέονται. 279
αὐτὰρ ἐπεὶ ῥ' ὅμοσέν τε τελεύτησέν τε τὸν ὄρκον,
τὼ βήτην, Λήμνου τε καὶ Ἰμβρου ἄστνυ λιπόντε,
ἡέρα ἐσσαμένω ῥίμφα πρήσσουντε κέλευθον.
Ἰδην δ' ἰκέσθην πολυπίδακα, μητέρα θηρῶν,
Λεκτόν, ὅθι πρῶτον λιπέτην ἄλλα· τὼ δ' ἐπὶ
χέρσου

βήτην, ἀκροτάτη δὲ ποδῶν ὑπο σείετο ὕλη. 285
ἐνθ' ὕπνος μὲν ἔμεινε πάρος Διὸς ὅσσε ἰδέσθαι,
εἰς ἐλάτην ἀναβὰς περιμήκετον, ἧ τότ' ἐν Ἰδῇ
μακροτάτη πεφυυῖα δι' ἡέρος αἰθέρ' ἵκανε·
ἐνθ' ἦστ' ὄξοισιν πεπυκασμένος εἰλατίνοισιν,
ὄρνιθι λιγυρῇ ἐναλίγκιος, ἦν τ' ἐν ὄρεσσι 290
χαλκίδα κικλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν.
Ἥρη δὲ κραιπνῶς προσεβήσετο Γάργαρον ἄκρον
Ἰδῆς ὑψηλῆς· ἶδε δὲ νεφεληγερέτα Ζεὺς.
ὥς δ' ἶδεν, ὥς μιν ἔρος πυκινὰς φρένας ἀμφεκά-
λυψεν,

οἶον ὅτε πρῶτόν περ ἐμισγέσθην φιλότῃ, 295
εἰς εὐνὴν φοιτῶντε φίλους λήθοντε τοκῆας.
στῇ δ' αὐτῆς προπάροιθεν, ἔπος τ' ἔφατ' ἔκ τ'
ὀνόμαζεν·

"Ἥρη, πῇ μεμανῖα κατ' Οὐλύμπου τόδ' ἰκάνεις;
ἵπποι δ' οὐ παρέασι καὶ ἄρματα, τῶν κ' ἐπιβαίης."

Of the beguiling of Zeus.

τὸν δὲ δολοφρονέουσα προσηύδα πότνια Ἥρη·
 “ ἔρχομαι ὀψομένη πολυφόρβου πείρατα γαίης 301
 Ὀκεανόν τε θεῶν γένεσιν καὶ μητέρα Τηθύν,
 οἳ μ’ ἐν σφοῖσι δόμοισιν ἐν τρέφον ἡδ’ ἀτίταλλον·
 τοὺς εἶμ’ ὀψομένη, καί σφ’ ἄκριτα νείκεα λύσω.
 ἦδη γὰρ δηρὸν χρόνον ἀλλήλων ἀπέχονται 305
 εὐνῆς καὶ φιλότητος, ἐπεὶ χόλος ἔμπεσε θυμῷ.
 ἵπποι δ’ ἐν πρυμνωρείῃ πολυπίδακος Ἰδης
 ἑστᾶσ’, οἳ μ’ οἴσουσιν ἐπὶ τραφερὴν τε καὶ ὑγρὴν. ισοτ-
 νῦν δὲ σεῦ εἵνεκα δεῦρο κατ’ Οὐλύμπου τόδ’ ἰκάνω,
 μή πῶς μοι μετέπειτα χολώσεται, αἶ κε σιωπῇ 310
 οἴχωμαι πρὸς δῶμα βαθυρρόου Ὀκεανοῖο.”

τὴν δ’ ἀπαμειβόμενος προσέφη νεφεληγερέτα
 Ζεὺς·

“ Ἥρη, κεῖσε μὲν ἔστι καὶ ὕστερον ὀρμηθῆναι.
 νῶϊ δ’ ἄγ’ ἐν φιλότητι τραπέομεν εὐνηθέντε·
 οὐ γάρ πώ ποτέ μ’ ὦδε θεᾶς ἔρος οὐδὲ γυναικὸς 315
 θυμὸν ἐνὶ στήθεσσι περιπροχυθεὶς ἰδύμασσειν,
 οὐδ’ ὅπότε ἡρασάμην Ἰξιορίης ἀλόχοιο,
 ἢ τέκε Πειρίθοον θεόφιν μῆστωρ’ ἀτάλαντον·
 οὐδ’ ὅτε περ Δανάης καλλισφύρου Ἀκρισιώνης,
 ἢ τέκε Περσῆα πάντων ἀριδείκετον ἀνδρῶν· 320
 οὐδ’ ὅτε Φοῖνικος κούρης τηλεκλειτοῖο,
 ἢ τέκε μοι Μίνων τε καὶ ἀντίθεον Ῥαδάμανθυν·
 οὐδ’ ὅτε περ Σεμέλης οὐδ’ Ἀλκμήνης ἐνὶ Θήβῃ,
 ἢ ῥ’ Ἡρακλῆα κρατερόφρονα γείνατο παῖδα·
 ἢ δὲ Διώνυσον Σεμέλη τέκε χάρμα βροτοῖσιν· 325
 οὐδ’ ὅτε Δήμητρος καλλιπλοκάμοιο ἀνάσσης,
 οὐδ’ ὅποτε Λητοῦς ἐρικυδέος, οὐδὲ σεῦ αὐτῆς,
 ὥς σέο νῦν ἔραμαι καί με γλυκὺς ἥμερος αἶρεί.”

τὸν δὲ δολοφρονέουσα προσηύδα πότνια Ἥρη·
 “αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες. 330
 εἰ νῦν ἐν φιλότῃτι λιλαίεαι εὐνηθῆναι
 Ἰδης ἐν κορυφῇσι, τὰ δὲ προπέφανται ἅπαντα,
 πῶς κ' ἔοι, εἴ τις νῶι θεῶν αἰειγερεταῶν
 εὖδοντ' ἀθρήσειε, θεοῖσι δὲ πᾶσι μετελθὼν
 πεφράδοι; οὐκ ἂν ἐγὼ γε τεὸν πρὸς δῶμα νεοίμην
 ἐξ εὐνῆς ἀνστᾶσα, νεμεσσητὸν δέ κειν εἴη. 336
 ἀλλ' εἰ δὴ ῥ' ἐθέλεις καὶ τοι φίλον ἔπλετο θυμῷ,
 ἔστιν τοι θάλαμος, τὸν τοι φίλος υἱὸς ἔτευξεν
 Ἥφαιστος, πυκινὰς δὲ θύρας σταθμοῖσιν ἐπῆρσεν·
 ἔνθ' ἴομεν κείμεντες, ἐπεὶ νῦ τοι εὐαδεν εὐνή.” 340
 τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα
 Ζεὺς·

“Ἥρη, μήτε θεῶν τό γε δείδιθι μήτε τιν' ἀνδρῶν
 ὄψεσθαι· τοῖόν τοι ἐγὼ νέφος ἀμφικαλύψω
 χρύσειον· οὐδ' ἂν νῶι διαδράκοι Ἥελίος περ,
 οὐ τε καὶ ὀξύτατον πέλεται φάος εἰσοράασθαι.” 345
 ἦ ῥα καὶ ἀγκὰς ἔμαρπτε Κρόνου παῖς ἦν παρά-
 κοιτιν·

τοῖσι δ' ὑπὸ χθῶν διὰ φύεν νεοθηλέα ποιήν,
 λωτόν θ' ἐρσήεντα ἰδὲ κρόκον ἠδ' ὑάκινθον
 πυκνὸν καὶ μαλακόν, ὃς ἀπὸ χθονὸς ὑψόσ' ἔεργε.
 τῷ ἔμ λεξάσθην, ἐπὶ δὲ νεφέλην ἔσσαντο 350
 καλὴν χρυσεῖην· στιλπναὶ δ' ἀπέπιπτον ἔερσαι.

*Zeus being asleep, Poseidon is warned by Sleep that he may now
 aid the Danaans.*

ὥς ὁ μὲν ἀτρέμας εὖδε πατὴρ ἀνὰ Γαργάρῳ
 ἄκρῳ,
 ὕπνῳ καὶ φιλότῃτι δαμείς, ἔχε δ' ἀγκὰς ἀκοιτιν·
 βῆ δὲ θέειν ἐπὶ νῆας Ἀχαιῶν ἠδυμος Ὕπνος

ἀγγελίην ἐρέων γαιηόχῳ ἐννοσιγαίῳ. 355
 ἀγχοῦ δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα·
 “πρόφρων νῦν Δαναοῖσι, Ποσείδαον, ἐπάμννε,
 καὶ σφιν κῦδος ὅπαζε μίνυνθά περ, ὅφρ' ἔτι εὔδει
 Ζεὺς, ἐπεὶ αὐτῷ ἐγὼ μαλακὸν περὶ κῶμα κάλυψα·
 “Ἦρη δ' ἐν φιλότῃ παρήπαφεν εὐνηθῆναι.” 360

*Poseidon stirreth up the Achaeans, who make strange exchanges of
 armour one with another.*

ὥς εἰπὼν ὁ μὲν ὄχρετ' ἐπὶ κλυτὰ φύλ' ἀνθρώ-
 πων,
 τὸν δ' ἔτι μᾶλλον ἀνῆκεν ἀμυνέμεναι Δαναοῖσιν.
 αὐτίκα δ' ἐν πρώτοισι μέγα προθορῶν ἐκέλευσεν·
 “Ἀργεῖοι, καὶ δὴ αὖτε μεθίετε Ἴκτορι νίκην
 Πριαμίδῃ, ἵνα νῆας ἔλῃ καὶ κῦδος ἄρῃται ; 365
 ἀλλ' ὁ μὲν οὕτω φησὶ καὶ εὔχεται, οὔνεκ' Ἀχιλ-
 λεὺς
 νηυσὶν ἔπι γλαφυρῇσι μένει κεχολωμένος ἦτορ·
 κείνου δ' οὔ τι λῆν ποθὴ ἔσσεται, εἴ κεν οἱ ἄλλοι
 ἡμεῖς ὀτρυνώμεθ' ἀμυνέμεν ἀλλήλοισιν·
 ἀλλ' ἄγεθ', ὥς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες. 370
 ἀσπίδες ὅσαι ἄρισται ἐνὶ στρατῷ ἡδὲ μέγισται,
 ἐσσάμενοι, κεφαλὰς δὲ παναίθησιν κορύθεσσι
 κρύψαντες, χερσὶν δὲ τὰ μακρότατ' ἔγχε' ἐλόντες,
 ἴομεν· αὐτὰρ ἐγὼν ἡγήσομαι, οὐδ' ἔτι φημί
 Ἴκτορα Πριαμίδην μενέειν μάλα περ μεμαῶτα. 375
 ὃς δέ κ' ἀνὴρ μενέχαρμος, ἔχῃ δ' ὀλίγον σάκος
 ὦμῳ,
 χείρουι φωτὶ δότω, ὁ δ' ἐν ἀσπίδι μείζονι δύτω.”
 ὥς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἡδὲ
 πίθοντο.
 τοὺς δ' αὐτοὶ βασιλῆες ἐκόσμεον οὐτάμενοί περ.

Τυδείδης Ὀδυσσεύς τε καὶ Ἀτρεΐδης Ἀγαμέμνων· 380
οἰχόμενοι δ' ἐπὶ πάντας ἀρήια τεύχε' ἄμειβον.
ἐσθλὰ μὲν ἐσθλὸς ἔδυνε, χέρηι δὲ χείρονα δόσκειν.
αὐτὰρ ἐπεὶ ἔσσαντο περὶ χροὶ νώροπα χαλκόν,
βάν ῥ' ἔμεν· ἦρχε δ' ἄρα σφι Ποσειδάων ἐνοσί-
χθων,

δεινὸν ἄορ τανύηκες ἔχων ἐν χειρὶ παχείῃ, 385
εἵκελον ἀστεροπῇ· τῷ δ' οὐ θέμις ἐστὶ μιγῆναι
ἐν δαὶ λευγαλέῃ, ἀλλὰ δέος ἰσχάνει ἄνδρας.
Τρῶας δ' αὖθ' ἐτέρωθεν ἐκόσμεε φαίδιμος Ἔκτωρ.
δή ῥα τότε αἰνοτάτην ἔριδα πτολέμοιο τάνυσσαν
κυανοχαῖτα Ποσειδάων καὶ φαίδιμος Ἔκτωρ, 390
ἦ τοι ὁ μὲν Τρώεσσιν, ὁ δ' Ἀργείοισιν ἀρήγων.
ἐκλύσθη δὲ θάλασσα ποτὶ κλισίας τε νέας τε
Ἀργείων· οἱ δὲ ξύνισαν μεγάλῳ ἀλαλητῷ.
οὔτε θαλάσσης κῦμα τόσον βοᾷα ποτὶ χέρσον,
ποντόθεν ὀρνύμενον πνοιῇ Βορέῳ ἀλεγεινῇ, 395
οὔτε πυρὸς τόσσος γε πέλει βρόμος αἰθομένοιο
οὔρεος ἐν βήσσης, ὅτε τ' ὄρετο καίεμεν ὕλην,
οὔτ' ἄνεμος τόσσοι γε περὶ δρυσὶν ὑψικόμοισιν
ἠπύει, ὅς τε μάλιστα μέγα βρέμεται χαλεπαίνων,
ὅσση ἄρα Τρώων καὶ Ἀχαιῶν ἔπλετο φωνή 400
δεινὸν ἀνσάντων, ὅτ' ἐπ' ἀλλήλοισιν ὄρουσαν.

*Aias striketh Hector to the ground with a stone, and his friends
carry him out of the battle.*

Λίαντος δὲ πρῶτος ἀκόντισε φαίδιμος Ἔκτωρ
ἔγχει, ἐπεὶ τέτραπτο πρὸς ἰθύ οἱ, οὐδ' ἀφάμαρτε,
τῇ ῥα δύῳ τελαμῶνε περὶ στήθεσσι τετάσθην,
ἦ τοι ὁ μὲν σάκεος, ὁ δὲ φασγάνου ἀργυροήλου· 405
τῷ οἱ ῥυσάσθην τέρενα χροῦα. χῶσατο δ' Ἔκτωρ,
ὅττι ῥά οἱ βέλος ὠκὺ ἐτώσιον ἔκφυγε χειρός,

ἄψ δ' ἐτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων.
 τὸν μὲν ἔπειτ' ἀπιόντα μέγας Τελαμώνιος Αἴας
 χερμαδίῳ, τά ῥα πολλὰ θοάων ἔχματα νηῶν 410
 παρ ποσὶ μαρναμένων ἐκυλίνδετο, τῶν ἐν αἰέρας
 στῆθος βεβλήκει ὑπὲρ ἄντυγος, ἀγχόθι δειρῆς,
 στρόμβον δ' ὥς ἔσσευε βαλὼν, περὶ δ' ἔδραμε
 πάντη. *shunning-to*

ὥς δ' ὅθ' ὑπὸ ῥιπῆς πατρὸς Διὸς ἐξερύπη δρυς
 πρόρριζος, δεινὴ δὲ θεείου γίγνεται ὁδμῇ 415
 ἐξ αὐτῆς· τὸν δ' οὐ περ ἔχει θράσος, ὅς κεν ἴδῃται
 ἐγγὺς ἐών, χαλεπὸς δὲ Διὸς μέγалоιο κεραυνός·
 ὥς ἔπεσ' "Ἐκτορος ὠκὺ χαμαὶ μένος ἐν κοίῃσι.
 χειρὸς δ' ἐκβαλεν ἔγχος, ἐπ' αὐτῷ δ' ἀσπίς ἐάφθη
 καὶ κόρυς, ἀμφὶ ἑὲ οἱ βράχε τεύχεα ποικίλα
 χαλκῷ. 420

οἱ δὲ μέγα ἰάχοντες ἐπέδραμον υἱες Ἀχαιῶν,
 ἐλπόμενοι ἐρύεσθαι, ἀκόντιζον δὲ θαμναίᾳ
 αἰχμᾶς· ἀλλ' οὐ τις ἐδυνήσατο ποιμένα λαῶν
 οὐτάσαι οὐδὲ βαλεῖν· πρὶν γὰρ περίβησαν ἄριστοι,
 Πουλυδάμας τε καὶ Αἰνεΐας καὶ δῖος Ἀγένωρ 425
 Σαρπηδὼν τ' ἀρχὸς Λυκίων καὶ Γλαῦκος ἀμύμων·
 τῶν δ' ἄλλων οὐ τίς εὖ ἀκήδεσεν, ἀλλὰ πάροιθε
 ἀσπίδας εὐκύκλους σχέθον αὐτοῦ. τὸν δ' ἄρ'
 ἐταῖροι

χερσὶν αἰείραντες φέρουν ἐκ πόνου, ὅφρ' ἵκεθ' ἵππους
 ὠκέας, οἳ οἱ ὅπισθε μάχης ἠδὲ πτολέμοιο 430
 ἔστασαν ἡνίοχόν τε καὶ ἄρματα ποικίλ' ἔχοντες·
 οἳ τὸν γε προτὶ ἄστν φέρουν βαρέα στενάχοντα.
 ἀλλ' ὅτε δὴ πόρον ἵξον εὐρρεῖος ποταμοῖο,
 Ξάνθου δινηέντος, ὃν ἀθάνατος τέκετο Ζεὺς, 434
 ἔνθα μιν ἐξ ἵππων πέλασαν χθονί, καὶ δὲ οἱ ὕδωρ
 χεῦαν· ὁ δ' ἀμπνύνθη καὶ ἀνέδρακεν ὀφθαλμοῖσιν,

ἐξόμενος δ' ἐπὶ γούνα κελαινεφές αἶμ' ἀπέμεσσεν.
 αὐτὶς δ' ἐξοπίσω πλήτο χθονί, τῷ δέ οἱ ὅσσε
 νύξ ἐκάλυψε μέλαινα, βέλος δ' ἔτι θυμὸν ἐδάμνα.

The fight goeth forward. The Trojans are driven back from the ships, and many of them are slain.

Ἄργεῖοι δ' ὥς οὖν ἴδον Ἑκτορα νόσφι κιόντα, 440
 μάλλον ἐπὶ Τρώεσσι θόρον, μνήσαντο δὲ χάρμης.
 ἔνθα πολὺ πρῶτιστος Ὀϊλῆος ταχὺς Αἴας
 Σάτνιον οὔτασε δουρὶ μετέλμενος ὀξυόεντι
 Ἥνοπίδην, ὃν ἄρα νύμφη τέκε νηὶς ἀμύμων
 Ἥνοπι βουκολέοντι παρ' ὄχθας Σατνιόεντος. 445
 τὸν μὲν Ὀϊλιάδης δουρικλυτὸς ἐγγύθεν ἐλθὼν
 οὔτασε καλὰ λαπάρην· ὃ δ' ἀνετράπετ', ἀμφὶ δ' ἄρ'
 αὐτῷ

Τρῶες καὶ Δαναοὶ σύναγον κρατερὴν ὑσμίνην.
 τῷ δ' ἐπὶ Πουλυδάμας ἐγχέσπαλος ἦλθεν ἀμύντωρ
 Πανθοΐδης, βάλε δὲ Προθοήνορα δεξιὸν ὦμον, 450
 υἱὸν Ἀρηιλύκοιο· δι' ὦμου δ' ὄβριμον ἔγχος
 ἔσχευ, ὃ δ' ἐν κονίησι πεσὼν ἔλε γαῖαν ἀγοστῷ.
 Πουλυδάμας δ' ἔκπαγλον ἐπεύξατο μακρὸν αὔσας·
 “οὐ μὰν αὐτ' οἶω μεγαθύμου Πανθοΐδαι
 χειρὸς ἄπο στιβαρῆς ἄλιον πηδῆσαι ἄκοντα, 455
 ἀλλὰ τις Ἀργείων κόμισε χροῖ, καί μιν οἶω
 αὐτῷ σκηπτόμενον κατίμεν δόμον Ἄιδος εἴσω.”

ὥς ἔφατ', Ἀργείοισι δ' ἄχος γένετ' εὐξαμένοιο·
 Αἴαντι δὲ μάλιστα δαΐφρονι θυμὸν ὄρινε,
 τῷ Τελαμωνιάδῃ· τοῦ γὰρ πέσεν ἄγχι μάλιστα. 460
 καρπαλίμως δ' ἀπιόντος ἀκόντισε δουρὶ φαεινῷ·
 Πουλυδάμας δ' αὐτὸς μὲν ἀλεύατο κῆρα μέλαιναν
 λικριφὶς αἶξας, κόμισεν δ' Ἀντήνορος υἱὸς
 Ἀρχέλοχος· τῷ γάρ ῥα θεοὶ βούλευσαν ὄλεθρον.

τόν ῥ' ἔβαλεν κεφαλῆς τε καὶ αὐχένος ἐν συνεοχ-
μῶ, 465

νείατον ἀστράγαλον, ἀπὸ δ' ἄμφω κέρσε τένοντε·
τοῦ δὲ πολὺν προτέρη κεφαλὴ στόμα τε ῥῖνές τε
οὔδεϊ πλήντ' ἢ περ κνήμαι καὶ γούνα πεσόντος.

Αἴας δ' αὖτ' ἐγέγωνεν ἀμύμονι Πουλυδάμαντι·

“ φράζεο, Πουλυδάμα, καὶ μοι νημερτὲς ἐνίσπες· 470

ἦ ῥ' οὐχ οὗτος ἀνὴρ Προθοήνορος ἀντὶ πεφάσθαι
ἄξιος ; οὐ μὲν μοι κακὸς εἶδεται οὐδὲ κακῶν ἔξ,

ἀλλὰ κασίγνητος Ἀντήνορος ἵπποδάμοιο

ἢ παῖς· αὐτῷ γὰρ γενεὴν ἄγχιστα ἐώκει.”

ἦ ῥ' εὖ γιγνώσκων, Τρώας δ' ἄχος ἔλλαττε
θυμόν. 475

ἐνθ' Ἀκάμας Πρόμαχον Βοιωτίου οὔτασε δουρί,

ἀμφὶ κασιγνήτῳ βεβαώς· ὁ δ' ὕφελκε ποδοῖν.

τῷ δ' Ἀκάμας ἔκπαγλον ἐπεύξατο μακρὸν αὖσας·

“ Ἀργεῖοι ἰόμωροι, ἀπειλάων ἀκόρητοι,

οὐ θην οἷοισίν γε πόνος τ' ἔσεται καὶ οἰζὺς 480

ἡμῖν, ἀλλὰ ποθ' ὧδε κατακτανέεσθε καὶ ὕμμες.

φράζεσθ', ὥς ὑμῖν Πρόμαχος δεδμημένος εὔδει

ἔγχει ἐμῷ, ἵνα μὴ τι κασιγνήτιό γε ποινὴ

δηρὸν ἄτιμος ἔη. τῷ καὶ τέ τις εὔχεται ἀνὴρ 481

γνωτὸν ἐνὶ μεγάροισιν ἄρεω ἀλκτῆρα λιπέσθαι.”

ὥς ἔφατ', Ἀργεῖοισι δ' ἄχος γένετ' εὐξαμένοιο·

Πηνέλεω δὲ μάλιστα δαΐφρονι θυμὸν ὄρινεν·

ὠρμήθη δ' Ἀκάμαντος· ὁ δ' οὐχ ὑπέμεινεν ἐρώην

Πηνελέω ἀνακτος· ὁ δ' οὔτασεν Ἴλιονῆα

υἱὸν Φόρβαντος πολυμήλου, τόν ῥα μάλιστα 490

Ἑρμείας Τρώων ἐφίλει καὶ κτῆσιν ὅπασσε·

τῷ δ' ἄρ' ὑπὸ μήτηρ μοῦνον τέκεν Ἴλιονῆα·

τὸν τόθ' ὑπ' ὀφρύος οὔτα κατ' ὀφθαλμοῖο θέμεθλα,

ἐκ δ' ὥσε γλήνην· δόρυ δ' ὀφθαλμοῖο διαπρὸ

καὶ διὰ ἰνίου ἦλθεν, ὁ δ' ἔξετο χεῖρε πετάσας 495
 ἄμφω. Πηνέλεως δὲ ἐρυσσάμενος ξίφος ὀξὺ
 αὐχένα μέσσον ἔλασσειν, ἀπήραξεν δὲ χαμᾶζε
 αὐτῇ σὺν πῆληκι κάρη· ἔτι δ' ὄβριμον ἔγχος
 ἦεν ἐν ὀφθαλμῷ· ὁ δὲ φῆ κώδειαν ἀνασχῶν
 πέφραδέ τε Τρώεσσι καὶ εὐχόμενος ἔπος ηὔδα· 500
 “εἰπέμεναί μοι, Τρῶες, ἀγανοῦ Ἰλιονῆος
 πατρὶ φίλῳ καὶ μητρὶ γοήμεναι ἐν μεγάροισιν·
 οὐδὲ γὰρ ἡ Προμάχοιο δάμαρ Ἀλεγηνορίδαο
 ἀνδρὶ φίλῳ ἐλθόντι γανύσσεται, ὅππότε κεν δὴ
 ἐκ Τροίης σὺν νηυσὶ νεώμεθα κοῦροι Ἀχαιῶν.” 505
 ὧς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ τρόμος ἔλλαβε
 γυῖα,

πάπτηνεν δὲ ἕκαστος, ὅπη φύγοι αἰπὺν ὄλεθρον.

ἔσπετε νῦν μοι, μούσαι Ὀλύμπια δώματ' ἔχουσαι,
 ὅς τις δὴ πρῶτος βροτόεντ' ἀνδράγρι' Ἀχαιῶν
 ἦρατ', ἐπεὶ ῥ' ἔκλινε μάχην κλυτὸς ἐννοσίγαιος. 510
 Αἴας ῥα πρῶτος Τελαμώνιος Ὕρτιον οὔτα
 Γυρτιάδην, Μυσῶν ἡγήτορα καρτεροθύμων·
 Φάλκην δ' Ἀντίλοχος καὶ Μέρμερον ἐξενάριξε·
 Μηριόνης δὲ Μόρυν τε καὶ Ἰπποτίωνα κατέκτα,
 Τεῦκρος δὲ Προθόωνά τ' ἐνήρατο καὶ Περιφήτην. 515
 Ἀτρεΐδης δ' ἄρ' ἔπειθ' Ὑπερήνορα ποιμένα λαῶν
 οὔτασε καλὴν λαπάρην, διὰ δ' ἔντερα χαλκὸς ἄφυσσε
 δηώσας· ψυχὴ δὲ κατ' οὔταμένην ὠτειλὴν
 ἔσσυτ' ἐπειγομένη, τὸν δὲ σκότος ὅσσε κάλυψε.
 πλείστους δ' Αἴας εἶλεν Ὀϊλῆος ταχὺς υἱός· 520
 οὐ γάρ οἱ τις ὁμοῖος ἐπισπένθαι ποσὶν ἦεν
 ἀνδρῶν τρεσσάντων, ὅτε τε Ζεὺς ἐν φόβον ὄρση.

ΙΛΙΑΔΟΣ Ο

Παλίωξις παρὰ τῶν νεῶν.

Zeus awakening, and including the rout of the Trojans, is sore wroth with Hera, who excuseth herself.

αὐτὰρ ἐπεὶ διὰ τε σκόλοπας καὶ τάφρου ἐβησαν
φεύγοντες, πολλοὶ δὲ δάμεν Δαναῶν ὑπὸ χερσίν,
οἳ μὲν δὴ παρ' ὄχεσφιν ἐρητύοντο μέροντες,
χλωροὶ ὑπαὶ δείους, πεφοβημένοι, ἔγρετο δὲ Ζεὺς
Ἰδης ἐν κορυφῇσι παρὰ χρυσοθρόνου Πηρης.
στῇ δ' ἄρ' ἀναΐξας, ἶδε δὲ Τρῶας καὶ Ἀχαιοὺς,
τοὺς μὲν ὀρινομένους, τοὺς δὲ κλονέοντας ὀπισθεν
Ἀργείους, μετὰ δέ σφι Ποσειδάωνα ἄρακτα.
Ἔκτορα δ' ἐν πεδίῳ ἶδε κείμενον, ἀμφὶ δ' ἱταῖροι
εἶαθ'· ὁ δ' ἀργαλέῳ ἔχετ' ἄσθματι κῆρ ἀπινύσσων,
αἶμ' ἐμέων, ἐπεὶ οὐ μιν ἀφανρότατος βάλλ' Ἀχαιῶν.
τὸν δὲ ἰδὼν ἐλέησε πατὴρ ἀνδρῶν τε θεῶν τε,
δεινὰ δ' ὑπόδρα ἰδὼν Πηρην πρὸς μῦθον ἔειπεν·
“ἦ μάλα δὴ κακότεχνος, ἀμήχανε, σὸς δόλος,” Πηρ.
Ἔκτορα δῖον ἔπαυσε μάχης, ἐφόβησε δὲ λαοὺς.
οὐ μὰν οἶδ', εἰ αἷτε κακορραφίης ἀλεγεινῆς
πρώτῃ ἐπαύρηαι καὶ σε πληγῇσιν ἱμάσσω.
ἦ οὐ μέμνη, ὅτε τε κρέμω ὑψόθεν· ἔκ δ' ἐκ ποδοῖν
ἄκμονας ἦκα δύω, περὶ χερσὶ δὲ δεσμὸν ἵηλα

χρύσειον ἄρρηκτον, σὺ δ' ἐν αἰθέρι καὶ νεφέλῃσιν 20
 ἐκρέμω· ἡλάστεον δὲ θεοὶ κατὰ μακρὸν Ὀλυμπον,
 λῦσαι δ' οὐκ ἐδύναντο παρασταδόν· ὃν δὲ λάβοιμι,
 ῥίπτασκον τεταγὼν ἀπὸ βηλοῦ. ὅφρ' ἂν ἵκηται
 γῆν ὀλιγηπελέων. ἐμὲ δ' οὐδ' ὧς θυμὸν ἀνίει
 ἀζηχῆς ὀδύνη Ἡρακλῆος θείοιο, 25

τὸν σὺ ξὺν Βορέῃ ἀνέμῳ πεπιθοῦσα θυέλλας
 πέμψας ἐπ' ἀτρύγετον πόντον κακὰ μητιώσα
 καί μιν ἔπειτα Κόωνδ' ἐν ραιομένην ἀπένεικας.
 τὸν μὲν ἐγὼν ἔνθεν ῥυσάμην καὶ ἀνῆγαγον αὖτις
 Ἄργος ἐς ἵππύβοτον, καὶ πολλὰ περ ἀθλήσαντα. 30
 τῶν σ' αὖτις μνήσω, ἵν' ἀπολλήξῃς ἀπατάων,
 ὅφρα ἴδῃς, ἦν τοι χραίσμη φιλότης τε καὶ εὐνή,
 ἦν ἐμίγῃς ἐλθοῦσα θεῶν ἄπο καί μ' ἀπάτησας."

ὧς φάτο, ῥίγησεν δὲ βοῶπις πότνια Ἥρη,
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα· 35
 "ἴστω νῦν τόδε γαῖα καὶ οὐρανὸς εὐρὺς ὑπερθε
 καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅς τε μέγιστος
 ὄρκος δεινότατός τε πέλει μακάρεσσι θεοῖσι,
 σή θ' ἱερὴ κεφαλὴ καὶ νωίτερον λέχος αὐτῶν
 κουρίδιοι, τὸ μὲν οὐκ ἂν ἐγὼ ποτε μὰ ψ ὁμύσαιμι· 40
 μὴ δι' ἐμὴν ἰότητα Ποσειδάων ἐνοσίχθων
 πημαίνει Τρῳάς τε καὶ Ἑκτορα, τοῖσι δ' ἀρήγει.
 ἀλλὰ πού αὐτὸν θυμὸς ἐποτρύνει καὶ ἀνώγει,
 τειρομένους δ' ἐπὶ νηυσὶν ἰδὼν ἐλέησεν Ἀχαιοὺς·
 αὐτὰρ τοι καὶ κείνῳ ἐγὼ παραμυθησαίμην 45
 τῇ ἴμεν, ἧ κεν δὴ σὺ, κελαϊνεφές, ἡγεμονεύῃς."

*Zeus, Iris, Hera, and Iris and Apollo. He is with the course
 of the war.*

ὧς φάτο, μείδῃσεν δὲ πατὴρ ἀνδρῶν τε θεῶν τε,
 καί μιν ἀμειβόμενος ἔπεα πτερόεντα προσηύδα·

“ εἰ μὲν δὴ σύ γ’ ἔπειτα, βοῶπις πότνια Ἥρη,
 ἴσον ἐμοὶ φρονέουσα μετ’ ἀθανάτοισι καθίζοις· 50
 τῷ κε Ποσειδάων γε, καὶ εἰ μάλα βούλεται ἄλλη,
 αἶψα μεταστρέψει νόον μετὰ σὸν καὶ ἐμὸν κῆρ.
 ἀλλ’ εἰ δὴ ῥ’ ἐτεόν γε καὶ ἀτρεκέως ἀγορεύεις,
 ἔρχεο νῦν μετὰ φῦλα θεῶν καὶ δεῦρο κάλεσσον
 Ἴρίν τ’ ἐλθέμεναι καὶ Ἀπόλλωνα κλυτότοξον, 55
 ὄφρ’ ἡ μὲν μετὰ λαὸν Ἀχαιῶν χαλκοχιτώνων
 ἔλθῃ καὶ εἴπησι Ποσειδάωνι ἄνακτι
 παυσάμενον πολέμοιο τὰ ἅ πρὸς δώμαθ’ ἰκέσθαι,
 Ἔκτορα δ’ ὀτρύνῃσι μάχην ἐς Φοῖβος Ἀπόλλων,
 αὖτις δ’ ἐμπνεύσῃσι μένος, λελάθῃ δ’ ὀδυνάων, 60
 αἰ νῦν μιν τείρουσι κατὰ φρένας, αὐτὰρ Ἀχαιοὺς
 αὖτις ἀποστρέψῃσιν ἀνάλκιδα φύζαν ἐνόρσας,
 φεύγοντες δ’ ἐν νηυσὶ πολυκλήισι πέσῳσι
 Πηλεΐδew Ἀχιλῆος· ὁ δ’ ἀνστήσει ὃν ἑταῖρον
 Πάτροκλον· τὸν δὲ κτενεῖ ἔγχει φαίδιμος Ἔκτωρ 65
 Ἴλίοο προπάροιθε, πολεῖς ὀλέσαντ’ αἰζηνοὺς
 τοὺς ἄλλους, μετὰ δ’ υἱὸν ἐμὸν Σαρπηδόνα δῖον.
 τοῦ δὲ χολωσάμενος κτενεῖ Ἔκτορα δῖος Ἀχιλλεύς.
 ἐκ τοῦ δ’ ἄν τοι ἔπειτα παλίωξιν παρὰ νηῶν
 αἰὲν ἐγὼ τεύχοιμι διαμπερές, εἰς ὃ κ’ Ἀχαιοὶ 70
 Ἴλιον αἰπὺν ἔλωσιν Ἀθηναίης διὰ βουλᾶς.
 τὸ πρὶν δ’ οὔτ’ ἄρ’ ἐγὼ παύω χόλον οὔτε τι
 ἄλλον
 ἀθανάτων Δαναοῖσιν ἀμυνέμεν ἐνθάδ’ εἰάσω,
 πρὶν γε τὸ Πηλεΐδαο τελευτηθῆναι ἐέλδωρ,
 ὥς οἱ ὑπέστην πρῶτον, ἐμῷ δ’ ἐπένευσα κάρητι, 75
 ἥματι τῷ, ὅτ’ ἐμεῖο θεὰ Θέτις ἦψατο γούνων
 λισσομένη τιμῆσαι Ἀχιλλῆα πτολίπορθον.”

Hera cometh to Olympus and counselleth obedience to Zeus.

ὥς ἔφατ', οὐδ' ἀπίθῃσε θεὰ λευκώλενος Ἥρη,
 βῆ δὲ κατ' Ἰδαίων ὀρέων εἰς μακρὸν Ὀλυμπον.
 ὥς δ' ὅτ' ἂν αἰίξῃ νόος ἀνέρος, ὅς τ' ἐπὶ πολλὴν 80
 γαῖαν ἐληλουθῶς φρεσὶ πευκαλίμῃσι νοήσῃ
 "ἔνθ' εἶην ἢ ἔνθα," μενοιμήσῃσι τε πολλά,
 ὥς κραιπνῶς μεμαυῖα διέπτατο πότνια Ἥρη.
 ἴκετο δ' αἰπὺν Ὀλυμπον, ὁμηγερέεσσι δ' ἐπῆλθεν
 ἀθανάτοισι θεοῖσι Διὸς δόμῳ· οἳ δὲ ἰδόντες 85
 πάντες ἀνῆξαν καὶ δεικανόωντο δέπασσιν.
 ἦ δ' ἄλλους μὲν ἔασε, Θέμιστι δὲ καλλιπαρήῳ
 δέκτο δέπας· πρώτη γὰρ ἐναντίῃ ἦλθε θεούσα,
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "Ἥρη, τίπτε βέβηκας; ἀτυζομένη δὲ ἔοικας· 90
 ἦ μάλα δὴ σ' ἐφόβησε Κρόνου πάϊς, ὅς τοι ἀκοίτης."
 τὴν δ' ἡμείβετ' ἔπειτα θεὰ λευκώλενος Ἥρη·
 "μή με, θεὰ Θέμι, ταῦτα διείρεο· οἶσθα καὶ αὐτὴ,
 οἷος ἐκείνου θυμός, ὑπερφίαλος καὶ ἀπηνής.
 ἀλλὰ σύ γ' ἄρχε θεοῖσι δόμοις ἐνὶ δαιτὸς εἰσης· 95
 ταῦτα δὲ καὶ μετὰ πᾶσιν ἀκούσεαι ἀθανάτοισιν,
 οἷα Ζεὺς κακὰ ἔργα πιφαύσκειται· οὐδέ τί φημι
 πᾶσιν ὁμῶς θυμὸν κεχαρησέμεν, οὔτε βροτοῖσιν
 οὔτε θεοῖς, εἴ πέρ τις ἔτι νῦν δαίνυται εὐφρων."
 ἦ μὲν ἄρ' ὥς εἰποῦσα καθέζετο πότνια Ἥρη, 100
 ὄχθησαν δ' ἀνὰ δῶμα Διὸς θεοί· ἦ δὲ γέλασσε
 χεῖλεσιν, οὐδὲ μέτωπον ἐπ' ὀφρύσι κυανέῃσιν
 ἰάνθη· πᾶσιν δὲ νεμεσσηθεῖσα μετηύδα·
 "νήπιοι, οἳ Ζηνὶ μενεαίνομεν ἀφρονέοντες.
 ἦ ἔτι μιν μέμαμεν καταπαυσέμεν ἄσσουν ἰόντες 105
 ἦ ἔπει ἢ βίῃ· ὁ δ' ἀφήμενος οὐκ ἀλεγίζει
 οὐδ' ὄθεται· φησὶν γὰρ ἐν ἀθανάτοισι θεοῖσι

κάρτεϊ' τε σθένει' τε διακριδὸν εἶναι ἄριστος.
 τῷ ἔχεθ', ὅττι κεν ὕμμι κακὸν πέμπησιν ἐκάστω.
 ἦδη γὰρ νῦν ἔλπομ' Ἄρῃ γε πῆμα τετύχθαι· 110
 υἱὸς γάρ οἱ ὄλωλε μάχῃ ἐνι, φίλτατος ἀνδρῶν,
 Ἀσκάλαφος, τὸν φησιν ὄν ἔμμεναι ὄβριμος Ἄρης."

*Ares is fain to avenge the death of his son Askalaphos, but Athena
 taketh his armour from off him.*

ὥς ἔφατ', αὐτὰρ Ἄρης θαλερῶ πεπλήγετο μηρῷ
 χερσὶ καταπρηνέσσ', ὀλοφυρόμενος δὲ προσηύδα·
 "μὴ νῦν μοι νεμεσήσεται, Ὀλύμπια δώματ' ἔχοντες,
 τίσασθαι φόνον υἱὸς ἰόντ' ἐπὶ νῆας Ἀχαιῶν, 116
 εἴ πέρ μοι καὶ μοῖρα Διὸς πληγέντι κεραυνῷ
 κεῖσθαι ὁμοῦ νεκύεσσι μεθ' αἵματι καὶ κονίησιν."

ὥς φάτο, καί ῥ' ἵππους κέλετο Δεῖμόν τε Φόβον τε
 ζευγνύμεν, αὐτὸς δ' ἔντε' ἐδύσετο παμφανόωντα. 120
 ἔνθα κ' ἔτι μείζων τε καὶ ἀργαλεώτερος ἄλλος
 παρ Διὸς ἀθανάτοισι χόλος καὶ μῆνις ἐτύχθη,
 εἰ μὴ Ἀθήνη πᾶσι περιδείσασα θεοῖσιν
 ὦρτο διέκ προθύρου, λίπε δὲ θρόνον, ἔνθα θάασσε·
 τοῦ δ' ἀπὸ μὲν κεφαλῆς κόρυθ' εἴλετο καὶ σάκος
 ὦμων, 125

ἔγχος δ' ἔστησε στιβαρῆς ἀπὸ χειρὸς ἐλοῦσα
 χάλκεον· ἥ δ' ἐπέεσσι καθάπτετο θοῦρον Ἄρηα·
 "μαινόμενε, φρένας ἡλέ, διέφθορας· ἦ νύ τοι
 αὐτῶς

οὔατ' ἀκουέμεν ἔστι, νόος δ' ἀπόλωλε καὶ αἰδώς.
 οὐκ αἶεις, ἃ τέ φησι θεὰ λευκώλενος Ἥρη, 130
 ἦ δὴ νῦν παρ Ζηνὸς Ὀλυμπίου εἰλήλουθεν·
 ἦ ἐθέλεις αὐτὸς μὲν ἀναπλίσσας κακὰ πολλὰ
 ἄψ ἱμεν Οὐλύμπόνδε, καὶ ἀχνύμενός περ, ἀνάγκη,
 αὐτὰρ τοῖς ἄλλοισι κακὸν μέγα πᾶσι φυτεύσαι·

αὐτίκα γὰρ Τρῶας μὲν ὑπερθύμους καὶ Ἀχαιοὺς 135
 λείψει, ὁ δ' ἡμέας εἴσι κυδοιμήσων ἐς Ὀλυμπον,
 μάρψει δ' ἐξείης, ὅς τ' αἴτιος ὅς τε καὶ οὐκί.
 τῷ σ' αὖ νῦν κέλομαι μεθέμεν χόλον υἱὸς ἐοῖο.
 ἤδη γάρ τις τοῦ γε βίην καὶ χεῖρας ἀμείνων
 ἢ πέφατ' ἢ καὶ ἔπειτα πεφήσεται· ἀργαλέον δὲ 140
 πάντων ἀνθρώπων ῥῦσθαι γενεήν τε τόκον τε."

ὥς εἰποῦς' ἴδρυσε θρόνον ἔνι θούρον Ἀρηα.
 Ἦρη δ' Ἀπόλλωνα καλέσσατο δώματος ἐκτὸς
 Ἴριν θ', ἣ τε θεοῖσι μετάγγελος ἀθανάτοισι,
 καὶ σφεας φωνήσας' ἔπεα πτερόεντα προσηύδα· 145
 "Ζεὺς σφῶ ἐἰς Ἰδην κέλετ' ἐλθέμεν ὅττι τάχιστα·
 αὐτὰρ ἐπὴν ἔλθητε Διὸς τ' εἰς ὦπα ἴδησθε,
 ἔρδειν, ὅττι κε κείνος ἐποτρύνῃ καὶ ἀνώγῃ."

*Iris and Apollo come to Ida. Zeus sendeth Iris to bid Poseidon
 cease from the battle.*

ἣ μὲν ἄρ' ὥς εἰποῦσα πάλιν κίε πότνια Ἦρη,
 ἔξετο δ' εἰνὶ θρόνῳ· τὼ δ' αἶξαντε πετέσθην. 150
 Ἰδην δ' ἴκανον πολυπίδακα, μητέρα θηρῶν,
 εὖρον δ' εὐρύοπα Κρονίδην ἀνὰ Γαργάρῳ ἄκρῳ
 ἤμενον· ἀμφὶ δέ μιν θυόεν νέφος ἐστεφάνωτο.
 τὼ δὲ πάροιθ' ἐλθόντε Διὸς νεφεληγερέταο
 στήτην· οὐδέ σφωιν ἰδὼν ἐχολώσατο θυμῷ, 155
 ὅττι οἱ ὦκ' ἐπέεσσι φίλης ἀλόχοιο πιθέσθην.
 Ἴριν δὲ προτέρην ἔπεα πτερόεντα προσηύδα·
 "βάσκ' ἴθι, Ἴρι ταχεῖα, Ποσειδάωνι ἄνακτι
 πάντα τὰδ' ἀγγεῖλαι, μηδὲ ψευδάγγελος εἶναι.
 παυσάμενόν μιν ἄνωχθι μάχης ἠδὲ πτολέμοιο 160
 ἔρχεσθαι μετὰ φῦλα θεῶν ἢ εἰς ἄλλα δῖαν.
 εἰ δέ μοι οὐκ ἐπέεσσ' ἐπιπιέσεται, ἀλλ' ἀλογήσει,
 φραζέσθω δὴ ἔπειτα κατὰ φρένα καὶ κατὰ θυμόν,

μή μ' οὐδὲ κρατερός περ ἐὼν ἐπιόντα ταλάσση
 μείναι, ἐπεὶ ἔο φημι βίη πολὺν φέρτερος εἶναι 165
 καὶ γενεῇ πρότερος· τοῦ δ' οὐκ ὄθεται φίλον ἦτορ
 ἴσον ἐμοὶ φάσθαι, τὸν τε στυγέουσι καὶ ἄλλοι."

ὥς ἔφατ', οὐδ' ἀπίθησε ποδῆνεμος ὠκέα Ἴρις,
 βῆ δὲ κατ' Ἰδαίων ὀρέων εἰς Ἴλιον ἱρήν.
 ὥς δ' ὅτ' ἂν ἐκ νεφέων πτῆται νιφὰς ἢ χάλαζα 170
 ψυχρὴ ὑπὸ ῥιπῆς αἰθρηγενέος Βορέας,
 ὥς κραιπνῶς μεμανῦα διέπτато ὠκέα Ἴρις.
 ἀγχοῦ δ' ἰσταμένη προσέφη κλυτὸν ἐννοσίγαιον·
 "ἀγγελὴν τινά τοι, γαιήοχε κυανοχαῖτα,
 ἦλθον δεῦρο φέρουσα παραὶ Διὸς αἰγιόχοιο 175
 παυσάμενόν σ' ἐκέλευσε μάχης ἠδὲ πτολέμοιο
 ἔρχεσθαι μετὰ φῦλα θεῶν ἢ εἰς ἅλα δῖαν.
 εἰ δέ οἱ οὐκ ἐπέεσσ' ἐπιπείσεις, ἀλλ' ἄλογήσεις,
 ἠπείλεις καὶ κεῖνος ἐναντίβιον πολεμίζων
 ἐνθάδ' ἐλεύσεσθαι· σέ δ' ὑπεξαλέασθαι ἀνώγει 180
 χεῖρας, ἐπεὶ σέο φησὶ βίη πολὺν φέρτερος εἶναι
 καὶ γενεῇ πρότερος· σὸν δ' οὐκ ὄθεται φίλον ἦτορ
 ἴσόν οἱ φάσθαι, τὸν τε στυγέουσι καὶ ἄλλοι."

Poseidon at first refuseth, but afterward withdraweth from the fight.

τὴν δὲ μέγ' ὀχθήσας προσέφη κλυτὸς ἐννοσίγαιος·
 "ὦ πόποι, ἦ ῥ' ἀγαθὸς περ ἐὼν ὑπέροπλον ἔειπεν,
 εἴ μ' ὁμότιμον εἶντα βίη ἀέκοντα καθέξει. 186
 τρεῖς γάρ τ' ἐκ Κρόνου εἰμὲν ἀδελφεοί, οὓς τέκστο
 Ῥέα,

Ζεὺς καὶ ἐγώ, τρίτατος δ' Ἀλίδης ἐνέροισιν ἀνάσσω·
 τριχθὰ δὲ πάντα δέδασται, ἕκαστος δ' ἔμμορε τιμῆς·
 ἦ τοι ἐγὼν ἔλαχον πολιὴν ἅλα ναιέμεν αἰεὶ 190
 παλλομένων, Ἀλίδης δ' ἔλαχε ζόφον ἡρόειντα,
 Ζεὺς δ' ἔλαχ' οὐρανὸν εὐρὺν ἐν αἰθέρι καὶ νεφέλῃσι·

γαῖα δ' ἔτι ξυνή πάντων καὶ μακρὸς Ὀλυμπος.
 τῷ ῥα καὶ οὐ τι Διὸς βέομαι φρεσίν, ἀλλὰ ἔκηλος,
 καὶ κρατερός περ ἑών, μενέτω τριτάτῃ ἐνὶ μοίρῃ. 195
 χερσὶ δὲ μή τί με πάγχυ κακὸν ὧς δειδισσέσθω.
 θυγατέρεσσιν γάρ τε καὶ νιάσι βέλτερον εἴη
 ἐκπάγλοις ἐπέεσσιν ἐνισσέμεν, οὓς τέκεν αὐτός·
 οἳ ἔθεν ὀτρύνοντος ἀκούσονται καὶ ἀνάγκη.”

τὸν δ' ἡμείβετ' ἔπειτα ποδὴνέμος ὦκέα Ἴρις· 200
 “οἷτ' ἄρ' ἀνὰ δὴ τοι, γαίῃοχε κυανοχαῖτα,
 τόνδε φέρω Διὶ μῦθον ἀπηνέα τε κρατερόν τε,
 ἥ τι μεταστρέψεις; στρεπταὶ μὲν τε φρένες ἐσθλῶν.
 οἶσθ', ὥς πρεσβυτέροισιν ἐρινύες αἰὲν ἔπονται.”

τὴν δ' αὖτε προσέειπε Ποσειδάων ἐνοσίχθων· 205
 “Ἴρι θεά, μάλα τοῦτο ἔπος κατὰ μοῖραν ἔειπες·
 ἐσθλὸν καὶ τὸ τέτυκται, ὅτ' ἄγγελος αἵσιμα εἶδῃ.
 ἀλλὰ τόδ' αἶνὸν ἄχος κραδίην καὶ θυμὸν ἰκάνει,
 ὀππότ' ἂν ἰσόμορον καὶ ὁμῇ πεπρωμένον αἶση
 νεικείειν ἐθέλῃσι χολωτοῖσιν ἐπέεσσιν. 210

ἀλλ' ἦ τοι νῦν μὲν γε νεμεσσηθεὶς ὑποείξω,
 ἄλλο δέ τοι ἐρέω, καὶ ἀπειλήσω τό γε θυμῷ·
 αἶ κεν ἄνευ ἐμέθεν καὶ Ἀθηναίης ἀγελείης,
 Ἥρης θ' Ἑρμείω τε καὶ Ἥφαιστοιο ἀνακτος
 Ἰλίου αἰπυνῆς πέφιδήσεται, οὐδ' ἐθελήσει 215
 ἐκπέρσαι, δοῦναι δὲ μέγα κράτος Ἀργείοισιν,
 ἵστω τοῦθ', ὅτι νῶϊν ἀνήμετος χόλος ἔσται.”

Zeus sendeth Apollo to heal Hector and rally the Trojans.

ὥς εἰπὼν λίπε λαὸν Ἀχαικὸν ἐννοσίγαιος,
 δύνε δὲ πόντον ἰών, πόθεσαν δ' ἥρωες Ἀχαιοί.
 καὶ τότε Ἀπόλλωνα προσέφη νεφεληγερέτα Ζεὺς·
 “ἔρχεο νῦν, φίλε Φοῖβε, μεθ' Ἑκτορα χαλκοκο-
 ρυστήν· 221

ἤδη μὲν γάρ τοι γαιήοχος ἐννεσίγαιος
οἷχεται εἰς ἄλα διαν, ἀλευάμειος χόλον αἰπὺν
ἡμέτερον· μάλα γάρ κε μάχης ἐπύθοντο καὶ ἄλλοι,
οἳ περ ἐνέρτεροί εἰσι θεοί, Κρόνον ἀμφὶς ἑόντες. 225
ἀλλὰ τόδ' ἡμὲν ἐμοὶ πολὺ κέρδιον ἡδέ οἱ αὐτῷ
ἔπλετο, ὅττι πάροιθε νεμεσσηθεὶς ὑπόειξε
χεῖρας ἐμῆς, ἐπεὶ οὐ κεν ἀνιδρωτί γε τελέσθῃ.
ἀλλὰ σύ γ' ἐν χεῖρεσσι λάβ' αἰγίδα θυσανόεσσαν,
τῇ μάλ' ἐπισσείων φοβέειν ἥρωας Ἀχαιοὺς. 230
σοὶ δ' αὐτῷ μελέτω, ἑκατηβόλε, φαίδιμος Ἔκτωρ·
τόφρα γὰρ οὖν οἱ ἔγειρε μένος μέγα, ὄφρ' ἂν Ἀχαιοὶ
φεύγοντες νῆάς τε καὶ Ἑλλήσποντον ἴκωνται.
κεῖθεν δ' αὐτὸς ἐγὼ φράσομαι ἔργον τε ἔπος τε,
ὥς κε καὶ αὐτὶς Ἀχαιοὶ ἀναπνεύσωσι πόνοιο." 235
ὥς ἔφατ', οὐδ' ἄρα πατρὸς ἀνηκούστησεν Ἀπόλ-
λων,

βῆ δὲ κατ' Ἰδαίων ὄρέων ἱρηκι ἐοικῶς
ὠκέϊ φασσοφόνῳ, ὅς τ' ὠκιστος πετεηνῶν.
εὐρ' υἱὸν Πριάμοιο δαΐφρονος, Ἔκτορα δῖον,
ἤμενον, οὐδ' ἔτι κεῖτο, νέον δ' ἰσαγείρετο θυμόν, 240
ἀμφὶ ἔ' γινώσκων ἐτάρους, ἀτὰρ ἄσθμα καὶ ἰδρώς
παύετ', ἐπεὶ μιν ἔγειρε Διὸς νόος αἰγιόχοιο.
ἀγχοῦ δ' ἰστάμενος προσέφη ἐκάεργος Ἀπόλλων·
"Ἔκτορ υἱὲ Πριάμοιο, τί ἦ δὲ σὺ νόσφιν ἀπ' ἄλλων
ἦσ' ὀλιγηπελέων; ἦ πού τί σε κῆδος ἰκάνει;" 245
τὸν δ' ὀλιγοδραπέων προσέφη κορυθαίολος Ἔκτωρ·
"τίς δὲ σύ ἐσσι, φέριστε, θεῶν, ὅς μ' εἴρεαι ἄντην;
οὐκ αἶεις, ὅ με νηυσὶν ἔπι πρυμνήσιν Ἀχαιῶν
οὐς ἐτάρους ὀλέκοντα βοὴν ἀγαθὸς βάλεν Λῆας
χερμαδίῳ πρὸς στήθος, ἔπαυσε δὲ θούριδος ἀλκῆς;
καὶ δὴ ἐγὼ γ' ἐφάμην νέκυας καὶ δῶμ' Αἴδαο 251
ἡματι τῷδ' ὄψεσθαι, ἐπεὶ φίλον αἶον ἦτορ."

τὸν δ' αὖτε προσέειπεν ἄναξ, ἐκάεργος Ἀπόλλων·
 “θάρσει νῦν· τοῖόν τοι ἁοσσητήρα Κρονίων
 ἐξ Ἰδης προέηκε παρεστάμεναι καὶ ἀμύνειν, 255
 Φοῖβον Ἀπόλλωνα χρυσάορον, ὃς σε πάρος περ
 ῥύομ', ὁμῶς αὐτόν τε καὶ αἰπυνδὸν πτολίεθρον.
 ἀλλ' ἄγε νῦν ἱππεῦσιν ἐπ'ότρυνον πολέεσσι
 νηυσὶν ἔπι γλαφυρῇσιν ἐλαυνέμεν ὠκέας ἵππους·
 αὐτὰρ ἐγὼ προπάροιθε κιὼν ἵπποισι κέλευθον 260
 πᾶσαν λειανέω, τρέψω δ' ἥρωας Ἀχαιοὺς.”

Apollo raiseth great spirit in Hektor.

ὣς εἰπὼν ἔμπνευσε μένος μέγα ποιμένι λαῶν.
 ὥς δ' ὅτε τις στατὸς ἵππος, ἀκοστήσας ἐπὶ φάτνῃ,
 δεσμὸν ἀπορρήξας θείῃ πεδίῳ κροαίνων,
 εἰωθὼς λύεσθαι ἐυρεῖος ποταμοῖο, 265
 κυδιόων· ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
 ὤμοις αἰσσουνται· ὁ δ' ἀγλαΐῃφι πεποιθώς,
 ῥίμφα ἔ γούνα φέρει μετὰ τ' ἥθεα καὶ νομὸν
 ἵππων·
 ὣς Ἐκτωρ λαιψηρὰ πόδας καὶ γούνατ' ἐνώμα
 ὀτρύνων ἱππῆας, ἐπεὶ θεοῦ ἔκλυεν αὐδὴν. 270
 οἱ δ', ὥς τ' ἢ ἔλαφον κεραδὸν ἢ ἄγριον αἶγα
 ἐσσεύαντο κύνες τε καὶ ἀνέρες ἀγροιώται·
 τὸν μὲν τ' ἠλίβατος πέτρη καὶ δάσκιος ὕλη
 εἰρύσατ', οὐδ' ἄρα τέ σφι κιχήμεναι αἴσιμον ἦεν·
 τῶν δέ θ' ὑπὸ ἰαχῆς ἐφάνη λῖς ἠνυγένειος 275
 εἰς ὁδόν, αἶψα δὲ πάντας ἀπέτραπε καὶ μεμαῶτας·
 ὥς Δαναοὶ εἰὼς μὲν ὀμιλαδὸν αἰὲν ἔποντο
 νύσσοντες ξίφεσιν τε καὶ ἔγχεσιν ἀμφιγύοισιν,
 αὐτὰρ ἐπεὶ ἴδον Ἐκτορ' ἐποιχόμενον στίχας ἀνδρῶν,
 τάρβησαν, πᾶσιν δὲ παρὰ ποσὶ κάππεσε θυμός. 280

The Achaeans are dismayed, but some withstand the onslaught of Hector.

τοῖσι δ' ἔπειτ' ἀγόρευε Θόας Ἀνδραίμονος υἱός,
 Αἰτωλῶν ὅχ' ἄριστος, ἐπιστάμενος μὲν ἄκοντι,
 ἐσθλὸς δ' ἐν σταδίῃ· ἀγορῇ δέ ἐ παῦροι Ἀχαιῶν
 νίκων, ὁππότε κοῦροι ἐρίσσειαν περὶ μύθων·
 ὃ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν· 285
 “ὦ πόποι, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὁρῶμαι·
 οἷον δὴ αὐτ' ἐξαυτὶς ἀνέστη κῆρας ἀλύξας
 Ἑκτωρ· ἦ θὴν μιν μάλα ἔλπετο θιμὸς ἐκάστου
 χερσὶν ὑπ' Αἴαντος θανέειν Τελαμωνιάδαο.
 ἀλλὰ τις αὖτε θεῶν ἐρρύσατο καὶ ἐσάωσεν 290
 Ἑκτορ', ὃ δὴ πολλῶν Δαναῶν ὑπὸ γούνατ' ἔλυσεν,
 ὥς καὶ νῦν ἔσσεσθαι οἴομαι· οὐ γὰρ ἄτερ γε
 Ζηνὸς ἐριγδούπου πρόμος ἴσταται ὧδε μερσινῶν.
 ἀλλ' ἄγεθ', ὥς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες.
 πληθὺν μὲν ποτὶ νῆας ἀνώξομεν ἀπονέεσθαι· 295
 αὐτοὶ δ', ὅσσοι ἄριστοι ἐνὶ στρατῷ εὐχόμεθ' εἶναι,
 στήομεν, εἴ κε πρῶτον ἐρύξομεν ἀντιάσαντες
 δούρατ' ἀνασχόμενοι· τὸν δ' οἶω καὶ μεμαῶτα
 θυμῷ δείσεσθαι Δαναῶν καταδύναι ὄμιλον.”

ὥς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἠδὲ
 πίθοντο. 300

οἱ μὲν ἄρ' ἀμφ' Αἴαντε καὶ Ἰδομενῆα ἄνακτα,
 Τεῦκρον Μηριόνην τε Μέγην τ' ἀτάλαντον Ἄρηι,
 ὑσμίνην ἥρτυνον, ἀριστῆας καλέσαντες,
 Ἑκτορι καὶ Τρώεσσιν ἐναντίον· αὐτὰρ ὀπίσσω
 ἢ πληθὺς ἐπὶ νῆας Ἀχαιῶν ἀπονέοντο. 305

The Achaeans are driven back in panic.

Τρώες δὲ πρὸς τὴν ἀσπίδα, ἦρχε δ' ἄρ' Ἑκτωρ

μακρὰ βιβάς· πρόσθεν δὲ κί' αὐτοῦ Φοῖβος
Ἀπόλλων

εἰμένος ὥμοιιν νεφέλην, ἔχε δ' αἰγίδα θοῦριν
δεινὴν ἀμφιδάσειαν ἀριπρεπέ', ἣν ἄρα χαλκεὺς
Ἥφαιστος Διὶ δῶκε φορήμεναι ἐς φόβον ἀνδρῶν·
τὴν ἄρ' ὃ γ' ἐν χεῖρεσσιν ἔχων ἠγήσατο λαῶν. 311

Ἀργεῖοι δ' ὑπέμειναν ἀολλέες, ὥρτο δ' αὐτὴ
ὄξει' ἀμφοτέρωθεν, ἀπὸ νευρήφι δ' οἰστοὶ
θρῶσκον· πολλὰ δὲ δοῦρα θρασειάων ἀπὸ χειρῶν
ἄλλα μὲν ἐν χροῖ πῆγνυτ' ἀρηιθῶων αἰζηῶν, 315

πολλὰ δὲ καὶ μεσσηγύ, πάρος χροῖα λευκὸν ἐπαυρεῖν,
ἐν γαίῃ ἴσταντο, λιλαιόμενα χροὸς ἄσαι.
ὄφρα μὲν αἰγίδα χερσὶν ἔχ' ἀτρέμα Φοῖβος
Ἀπόλλων,

τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πίπτε δὲ
λαός·

αὐτὰρ ἐπεὶ κατειῶπα ἰδὼν Δαναῶν ταχυπώλων 320
σεῖσ', ἐπὶ δ' αὐτὸς ἄνσε μάλα μέγα, τοῖσι δὲ θυμὸν
ἐν στήθεσσιν ἔθελξε, λάθοντο δὲ θούριδος ἀλκῆς.

οἱ δ', ὥς τ' ἡ ἐβοῶν ἀγέλην ἢ πῶν μέγ' οἴων
θῆρε δύω κλονέωσι μελαίνης νυκτὸς ἀμολγῶ,
ἐλθόντ' ἐξαπίνης σημάντορος οὐ παρεόντος, 325

ὧς ἐφόβηθεν Ἀχαιοὶ ἀνάλκιδες· ἐν γὰρ Ἀπόλλων
ἦκε φόβον, Τρωσὶν δὲ καὶ Ἑκτορι κῦδος ὄπαζεν.

ἔνθα δ' ἀνὴρ ἔλεν ἄνδρα κεδασθείσης ὑσμίνης.

Ἑκτωρ μὲν Στιχίον τε καὶ Ἀρκεσίλαον ἔπεφνε,
τὸν μὲν Βοιωτῶν ἠγήτορα χαλκοχιτώνων, 330
τὸν δὲ Μενεσθῆος μεγαθύμου πιστὸν ἑταῖρον·
Λινείας δὲ Μέδοντα καὶ Ἴασον ἐξενάριξεν·

ἢ τοι ὁ μὲν νόθος υἱὸς Οἰλῆος θείοιο
ἔσκε, Μέδων Λῆαντος ἀδελφεός, αὐτὰρ ἔναιεν
ἐν Φυλάκῃ, γαίης ἄπο πατρίδος, ἄνδρα κατακτάς,

γνωτὸν μητρυῆς Ἐριώπιδος, ἣν ἔχ' Ὀιλεύς· 336
 Ἴασος αὐτ' ἀρχὸς μὲν Ἀθηναίων ἐτέτυκτο,
 υἱὸς δὲ Σφήλοιο καλέσκετο Βουκολίδαο.
 Μηκιστῇ δ' ἔλε Πουλυδάμας, Ἐχίον δὲ Πολίτης
 πρώτη ἐν ὑσμίνῃ, Κλονίον δ' ἔλε δῖος Ἀγήνωρ. 340
 Δηίοχον δὲ Πάρις βάλε νείατον ὦμον ὅπισθε
 φεύγοντ' ἐν προμάχοισι, διαπρὸ δὲ χαλκὸν ἔλασσευ.

By the help of Apollo the Trojans pass the fosse and the wall.

ὄφρ' οἱ τοὺς ἐνάριζον ἀπ' ἔντεα, τόφρα δ' Ἀχαιοὶ
 τάφρῳ καὶ σκολόπεσσι ἐνιπλήξαντες ὀρυκτῇ
 ἔνθα καὶ ἔνθα φέβοντο, δύνοντο δὲ τεῖχος ἀνάγκῃ. 345
 Ἔκτωρ δὲ Τρώεσσιν ἐκέκλετο μακρὸν αὔσας·
 “ νηυσὶν ἐπισσεύεσθαι, εἰάν δ' ἕναρα βροτόεντα·
 ὃν δ' ἂν ἐγὼν ἀπάνευθε νεῶν ἐτέρωθι νοήσω,
 αὐτοῦ οἱ θάνατον μητίσομαι, οὐδέ νυ τὸν γε
 γνωτοί τε γνωταί τε πυρὸς λελάχωσι θανόντα, 350
 ἀλλὰ κύνες ἐρύουσι πρὸ ἄστεος ἡμετέροιο.”

ὥς εἰπὼν μάλιστα κατωμαδὸν ἤλασεν ἵππους
 κεκλόμενος Τρώεσσιν ἐπὶ στίχας. οἱ δὲ σὺν αὐτῷ
 πάντες ὁμοκλήσαντες ἔχον ἐρυσάρματα ἵππους
 ἡχῇ θεσπεσίῃ· προπάραιθε δὲ Φοῖβος Ἀπόλλων
 ῥεῖ' ὄχθας καπέτοιο βαθείης ποσσὶν ἐρείπων 355
 εἰς μέσσον κατέβαλλε, γεφύρωσεν δὲ κέλευθον
 μακρὴν ἡδ' εὐρεῖαν, ὅσον τ' ἐπὶ δουρὸς ἐρωῇ
 γίγνεται, ὅππότε ἄνῃρ σθένεος πειρώμενος ᾗσι.
 τῇ ῥ' οἱ γε προχέοντο φαλαγγηδόν, πρὸ δ'
 Ἀπόλλων 360

αἰγίδ' ἔχων ἐρίτιμον· ἔρειπε δὲ τεῖχος Ἀχαιῶν
 ῥεῖα μάλ', ὥς ὅτε τις ψάμαθον πάϊς ἄγχι θαλάσ-
 σης,

ὅς τ' ἐπεὶ οὖν ποιήσῃ ἀθύρματα νηπιέησιν,

ἄψ αὐτὶς συνέχευε ποσὶν καὶ χερσὶν ἀθύρων.
ὥς ῥα σὺ, ἦε Φοῖβε, πολὺν κάματον καὶ οἰζὺν 365
σύγχεας Ἀργείων, αὐτοῖσι δὲ φύζαν ἐνώρσας.

The Trojans rush upon the ships, and the Achaeans mount thereon to defend themselves.

ὥς οἱ μὲν παρὰ νηυσὶν ἐρητύοντο μένοντες,
ἀλλήλοισί τε κεκλόμενοι καὶ πᾶσι θεοῖσι
χεῖρας ἀνίσχοντες μεγάλ' εὐχετόωντο ἕκαστος·
Νέστωρ αὖτε μάλιστα Γερήνιος, οὗρος Ἀχαιῶν, 370
εὐχετο, χεῖρ' ὀρέγων εἰς οὐρανὸν ἀστερόεντα·

“Ζεῦ πάτερ, εἴ ποτέ τίς τοι ἐν Ἀργεῖ περ πολυ-
πύρῳ

ἦ βροδὸς ἦ ὄϊος κατὰ πῖονα μηρία καίωι
εὐχετο νοστήσαι, σὺ δ' ὑπέσχεο καὶ κατένευσας,
τῶν μνῆσαι καὶ ἄμυνον, Ὀλύμπιε, νηλεὲς ἡμαρ, 375
μηδ' οὕτω Τρῶεςσιν ἔα δάμνασθαι Ἀχαιούς.”

ὥς ἔφατ' εὐχόμενος, μέγα δ' ἔκτυπε μητίετα
Ζεὺς,

ἀράων αἰὼν Νηληιάδαο γέροντος.

Τρῶες δ' ὥς ἐπύθοντο Διὸς κτύπον αἰγιόχοιο,
μᾶλλον ἐπ' Ἀργείοισι θόρον, μνήσαντο δὲ χάρμης.
οἱ δ', ὥς τε μέγα κῦμα θαλάσσης εὐρυπόροιο 381
νηὸς ὑπὲρ τοίχων καταβήσεται, ὀππότε' ἐπείγῃ
ἰς ἀνέμον· ἡ γάρ τε μάλιστά γε κύματ' ὀφέλλει·
ὥς Τρῶες μεγάλη ἰαχῇ κατὰ τεῖχος ἔβαινον,
ἵππους δ' εἰσελάσαντες ἐπὶ πρύμνῃσι μάχοντο 385
ἔγχεσιν ἀμφιγύοις αὐτοσχεδόν, οἱ μὲν ἀφ' ἵππων,
οἱ δ' ἀπὸ νηῶν ὕψι μελαινάων ἐπιβάντες
μακροῖσι ξυστοῖσι, τὰ ῥά σφ' ἐπὶ νηυσὶν ἔκειτο
ναύμαχα κολλήεντα, κατὰ στόμα εἰμένα χαλκῷ.

Patroklos, seeing the Trojans at the ships, will beg Achilles to come forth and fight.

Πάτροκλος δ', εἴως μὲν Ἀχαιοί τε Τρῶές τε 390
 τείχεος ἀμφεμάχοντο θοάων ἔκτοθι νηῶν,
 τόφρ' ὃ γ' ἐνὶ κλισίῃ ἀγαπήνορος Εὐρυπύλοιο
 ἦστό τε καὶ τὸν ἔτερπε λόγοις, ἐπὶ δ' ἔλκεϊ λυγρῷ
 φάρμακ' ἀκέσματ' ἔπασσε μελαινάων ὀδυνάων.
 αὐτὰρ ἐπεὶ δὴ τείχος ἐπεσσυμένους ἐνόησε 395
 Τρῶας, ἀτὰρ Δαναῶν γένητο ἰαχὴ τε φόβος τε,
 ὣμωξέν τ' ἄρ' ἔπειτα καὶ ὦ πεπλήγετο μηρῷ
 χερσὶ καταπρηνέσσ', ὀλοφυρόμενος δὲ προσηύδα·
 “Εὐρύπυλ', οὐκέτι τοι δύναμαι χατέοντί περ ἔμπησ
 ἐνθάδε παρμενέμεν· δὴ γὰρ μέγα νεῖκος ὄρωρεν· 400
 ἀλλὰ σὲ μὲν θεράπων ποτιτερπέτω, αὐτὰρ ἐγὼ γε
 σπεύσομαι εἰς Ἀχιλῆα, ἵν' ὀτρύνω πολεμίζειν.
 τίς δ' οἶδ', εἴ κέν οἱ σὺν δαίμονι θυμὸν ὀρίνω
 παρειπών ; ἀγαθὴ δὲ παραίφασις ἐστὶν ἑταίρου.”

Hektor and Aias fight about the same ship.

τὸν μὲν ἄρ' ὥς εἰπόντα πόδες φέρον· αὐτὰρ
 Ἀχαιοὶ 405
 Τρῶας ἐπερχομένους μένον ἔμπεδον, οὐδὲ δύναντο
 παυροτέρους περ εόντας ἀπώσασθαι παρὰ νηῶν·
 οὐδέ ποτε Τρῶες Δαναῶν ἐδύναντο φάλαγγας
 ῥηξάμενοι κλισίῃσι μιγήμεναι ἥδὲ νέεσσιν.
 ἀλλ' ὥς τε στάθμη δόρυ νήιον ἐξιθύνει 410
 τέκτονος ἐν παλάμῃσι δαήμονος, ὅς ῥά τε πάσης
 εὖ εἰδῇ σοφίης ὑποθημοσύνησιν Ἀθήνης,
 ὥς μὲν τῶν ἐπὶ ἴσα μάχῃ τέτατο πτόλεμός τε·
 ἄλλοι δ' ἀμφ' ἄλλησι μάχην ἐμάχοντο νέεσσιν.
 “Εκτωρ δ' ἄντ' Αἴαντος εἰείσατο κυδαλίμοιο. 415

τὼ δὲ μῆς περὶ νηὸς ἔχον πόνον, οὐδὲ δύναντο
οὔθ' ὁ τὸν ἐξελάσαι καὶ ἐνιπρῆσαι πυρὶ νῆας,
οὔθ' ὁ τὸν ἄψ ὥσασθαι, ἐπεὶ ῥ' ἐπέλασσέ γε
δαίμων.

ἔνθ' υἷα Κλυτίοιο Καλήτορα φαίδιμος Αἴας
πῦρ ἐς νῆα φέροντα κατὰ στῆθος βάλε δουρί· 420
δούπησεν δὲ πεσών, δαλὸς δέ οἱ ἔκπεσε χειρός.

Ἐκτωρ δ' ὥς ἐνόησεν ἀνεψιὸν ὀφθαλμοῖσιν
ἐν κονίησι πεσόντα νεὸς προπάροιθε μελαίνης,
Τρωσί τε καὶ Λυκίοισιν ἐκέκλετο μακρὸν αὔσας·
“Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχηταί, 425
μὴ δὴ πω χάζεσθε μάχης ἐν στείνεϊ τῷδε,
ἀλλ' υἷα Κλυτίοιο σαώσατε, μή μιν Ἀχαιοὶ
τεύχεα συλήσωσι νεῶν ἐν ἀγῶνι πεσόντα.”

*Hektor slayeth Lykophron. Teukros doeth valiantly with his
archery, but Zeus snappeth his bow-string.*

ὧς εἰπὼν Αἴαντος ἀκόντισε δουρὶ φαεινῷ·
τοῦ μὲν ἄμαρθ', ὁ δ' ἔπειτα Λυκόφρονα Μάστορος
υἷόν, 430

Αἴαντος θεράποντα Κυθήριον, ὅς ῥα παρ' αὐτῷ
ναῖ', ἐπεὶ ἄνδρα κατέκτα Κυθήροισι ζαθέοισι,
τόν ῥ' ἔβαλεν κεφαλὴν ὑπὲρ οὔατος ὀξεί χαλκῇ
ἑσταότ' ἄγχ' Αἴαντος· ὁ δ' ὑπτιος ἐν κονίησι
νηὸς ἄπο πρυμνῆς χαμάδις πέσε, λύντο δὲ γυῖα.
Αἴας δ' ἐρρίγησε, κασίγνητον δὲ προσηύδα· 436
“Τεῦκρε πέπον, δὴ νῶιν ἀπέκτατο πιστὸς ἐταῖρος
Μαστορίδης, ὃν νῶι Κυθηρόθεν ἔνδον ἐόντα
ἴσα φίλοισι τοκεῦσιν ἐτίομεν ἐν μεγάροισι·
τὸν δ' Ἐκτωρ μεγάλθυμος ἀπέκτανε. ποῦ νύ τοι
ιοὶ 440

ὠκύμοροι καὶ τόξον, ὃ τοι πόρε Φοῖβος Ἀπόλλων;”

ὥς φάθ', ὁ δὲ ξυνέηκε, θεῶν δέ οἱ ἄγχι παρέστη
 τόξον ἔχων ἐν χειρὶ παλίντονον ἠδὲ φαρέτρην
 ἰοδόκον· μᾶλα δ' ὦκα βέλεα Τρώεσσιν ἐφίει.
 καὶ ῥ' ἔβαλε Κλεῖτον Πεισήμερος ἀγλαὸν υἱόν, 445
 Πουλυδάμαντος ἐταῖρον ἀγανοῦ Πανθοΐδαο,
 ἥνῃα χερσὶν ἔχοντα· ὁ μὲν πεπόννητο καθ' ἵππους·
 τῇ γὰρ ἔχ' ἧ ῥα πολὺ πλείσται κλονέοντο φά-
 λαγγες,

Ἐκτορι καὶ Τρώεσσι χαριζόμενος· τάχα δ' αὐτῷ
 ἦλθε κακόν, τό οἱ οὐ τις ἐρύκακεν ἱεμένων περ. 450
 αὐχένι γάρ οἱ ὀπισθε πολύστονος ἔμπεσεν ἰός·
 ἤριπε δ' ἐξ ὀχέων, ὑπερώησαν δέ οἱ ἵπποι
 κείν' ὄχεα κροτέοντες. ἄναξ δ' ἐνόησε τάχιστα
 Πουλυδάμας, καὶ πρῶτος ἐναντίος ἦλυθεν ἵππων.
 τοὺς μὲν ὃ γ' Ἀστυνόφ Προτιάονος υἱεὶ δῶκε, 455
 πολλὰ δ' ἐπώτρυνε σχεδὸν ἴσχειν εἰσορόωντα
 ἵππους· αὐτὸς δ' αὖτις ἰὼν προμάχοισιν ἐμίχθη.

Τεῦκρος δ' ἄλλον οἷστον ἐφ' Ἐκτορι χαλκο-
 κορυστῇ

αἶνυτο, καὶ κεν ἔπαυσε μάχης ἐπὶ νηυσὶν Ἀχαιῶν,
 εἴ μιν ἀριστεύοντα βαλὼν ἐξείλετο θυμόν. 460

ἄλλ' οὐ λήθε Διὸς πυκινὸν νόον, ὅς ῥ' ἐφύλασσειν
 Ἐκτορ', ἀτὰρ Τεῦκρον Τελαμώνιον εὐχος ἀπηύρα,
 ὅς οἱ εὐστρεφέα νευρὴν ἐν ἀμύμονι τόξῳ
 ῥῆξ' ἐπὶ τῷ ἐρύοντι· παρεπλάγχθη δέ οἱ ἄλλη
 ἰὸς χαλκοβαρής, τόξον δέ οἱ ἔκπεσε χειρός. 465

Τεῦκρος δ' ἐρρίγησε, κασίγνητον δὲ προσηύδα·
 “ὦ πόποι, ἧ δὴ πάγχυ μάχης ἐπὶ μῆδεα κείρει·
 δαίμων ἡμετέρης, ὃ τέ μοι βιὸν ἔκβαλε χειρός,
 νευρὴν δ' ἐξέρρηξε νεόστροφον, ἣν ἐνέδησα 469
 πρῶιον, ὃφρ' ἀνέχοιτο θαρὰ θρώσκοντας οἰστούς.”

Teukros armeth himself with helmet and shield and spear.

τὸν δ' ἡμείβετ' ἔπειτα μέγας Τελαμώνιος Αἴας·
 “ὦ πέπον, ἀλλὰ βιὸν μὲν ἔα καὶ ταρφέας ἰοὺς
 κεῖσθαι, ἐπεὶ συνέχευε θεὸς Δαναοῖσι μεγέρας·
 αὐτὰρ χερσὶν ἑλὼν δολιχὸν δόρυ καὶ σάκος ὦμῳ
 μάρναό τε Τρῶεσσι καὶ ἄλλους ὄρνυθι λαούς. 475
 μὴ μὰν ἀσπουδί γε, δαμασσάμενοί περ, ἔλοιεν
 νῆας ἐυσσέλμους, ἀλλὰ μνησώμεθα χάρμης.”

ὥς φάθ', ὁ δὲ τόξον μὲν ἐνὶ κλισίῃσιν ἔθηκεν,
 αὐτὰρ ὃ γ' ἄμφ' ὦμοισι σάκος θέτο τετραθέλυμνον,
 κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὐτυκτον ἔθηκεν 480
 [ἵππουριν, δεινὸν δὲ λόφος καθύπερθεν ἔνευεν·]
 εἴλετο δ' ἄλκιμον ἔγχος, ἀκαχμένον ὀξεί χαλκῶ,
 βῆ δ' ἰέναι, μάλα δ' ὦκα θεῶν Αἴαντι παρέστη.

Hektor encourageth the Trojans with noble words. Aias calleth shame upon the Argives.

Ἔκτωρ δ' ὡς εἶδεν Τεύκρου βλαφθέντα βέλεμνα,
 Τρωσί τε καὶ Λυκίοισιν ἐκέκλετο μακρὸν αὔσας· 485
 “Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχηταί,
 ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς
 νῆας ἀνὰ γλαφυράς· δὴ γὰρ ἴδον ὀφθαλμοῖσιν
 ἀνδρὸς ἀριστῆος Διόθεν βλαφθέντα βέλεμνα.
 ρεῖα δ' ἀρίγνωτος Διὸς ἀνδράσι γίγνεται ἀλκή, 490
 ἡμὲν ὅτοισιν κῦδος ὑπέρτερον ἐγγυαλίξῃ,
 ἡδ' ὅτινας μινύθησι καὶ οὐκ ἐθέλησιν ἀμύνειν,
 ὥς νῦν Ἀργείων μινύθει μένος, ἄμμι δ' ἀρήγει.
 ἀλλὰ μάχεσθ' ἐπὶ νηυσὶν ἀολλέες· ὃς δέ κεν ὕμεων
 βλήμενος ἡὲ τυπεῖς θάνατον καὶ πότμον ἐπίσπῃ, 495
 τεθνάτω· οὐ οἱ ἀεικὲς ἀμυνομένῳ περὶ πάτρης
 τεθνάμεν· ἀλλ' ἄλοχός τε σόῃ καὶ παῖδες ὀπίσσω,

καὶ οἶκος καὶ κλῆρος ἀκήρατος, εἴ κεν Ἀχαιοὶ
οἴχωνται σὺν νηυσὶ φίλην ἐς πατρίδα γαῖαν.”

ὥς εἰπὼν ὥτρυνε μένος καὶ θυμὸν ἐκάστου. 500

Αἴας δ' αὖθ' ἐτέρωθεν ἐκέκλετο οἷς ἐτάροισιν·

“ αἰδώς, Ἀργεῖοι· νῦν ἄρκιον ἢ ἀπολέσθαι

ἢ σαωθῆναι καὶ ἀπώσασθαι κακὰ νηῶν.

ἢ ἔλπεσθ', εἰ νῆας ἔλη κορυθαίολος Ἑκτωρ,

ἐμβαδὸν ἵξεσθαι ἦν πατρίδα γαῖαν ἕκαστος; 505

ἢ οὐκ ὀτρύνοντος ἀκούετε λαὸν ἅπαντα

Ἑκτορος, ὃς δὴ νῆας ἐνιπρήσαι μενεαίνει;

οὐ μὰν ἔς γε χορὸν κέλετ' ἐλθέμεν, ἀλλὰ μάχεσθαι.

ἡμῖν δ' οὐ τις τοῦδε νόος καὶ μῆτις ἀμείνων,

ἢ αὐτοσχεδίῃ μίξαι χεῖράς τε μένος τε. 510

βέλτερον ἢ ἀπολέσθαι ἓνα χρόνον ἢ βιώναι,

ἢ δηθὰ στρεύγεσθαι ἐν αἰνῇ δημοτῇ

ὧδ' αὖτως παρὰ νηυσὶν ὑπ' ἀνδράσι χειροτέροισιν.”

The fight goeth on.

ὥς εἰπὼν ὥτρυνε μένος καὶ θυμὸν ἐκάστου.

ἔνθ' Ἑκτωρ μὲν ἔλε Σχεδίου Περιμήδεος υἱόν, 515

ἄρχὸν Φωκίων, Αἴας δ' ἔλε Λαοδάμαντα

ἡγεμόνα πρυλέων, Ἀντήνορος ἀγλαὸν υἱόν·

Πουλυδάμας δ' ὦτον Κυλλήνιον ἐξενάριξε,

Φυλεΐδew ἔταρον, μεγαθύμων ἄρχὸν Ἑπειῶν.

τῷ δὲ Μέγης ἐπόρουσεν ἰδὼν· ὁ δ' ὑπαιθα λιάσθη

Πουλυδάμας. καὶ τοῦ μὲν ἀπήμβροτεν· οὐ γὰρ

Ἀπόλλων

521

εἶα Πανθόου υἱὸν ἐνὶ προμάχοισι δαμῆναι·

αὐτὰρ ὃ γε Κροίσμου στήθος μέσον οὔτασε δουρί.

δούπησεν δὲ πεσών, ὁ δ' ἀπ' ὤμων τεύχε' ἐσύλα.

τόφρα δὲ τῷ ἐπόρουσε Δόλοψ αἰχμῆς ἐν εἰδώς, 525

Λαμπετίδης, ὃν Λάμπος ἐγείνατο φέρτατος ἀνδρῶν,

Λαομεδοντιάδης, ἐν εἰδότα θούριδος ἀλκῆς·
 ὃς τότε Φυλείδαο μέσον σάκος οὔτασε δουρὶ
 ἐγγύθεν ὀρμηθεὶς· πυκινὸς δέ οἱ ἤρκεσε θώρηξ,
 τὸν ῥ' ἐφόρει γυάλοισιν ἀρηρότα· τὸν ποτε Φυλεὺς
 ἤγαγεν ἐξ Ἑφύρης, ποταμοῦ ἅπυ Σελλήεντος· 531
 ξεῖνος γάρ οἱ ἔδωκεν ἄναξ ἀνδρῶν Ἐυφῆτης
 ἐς πόλεμον φορέειν δηίων ἀνδρῶν ἀλεωρήν·
 ὃς οἱ καὶ τότε παιδὸς ἀπὸ χροὸς ἤρκεσ' ὄλεθρον.
 τοῦ δὲ Μέγης κόρυθος χαλκήρεος ἵπποδασείης 535
 κύμβαχον ἀκρότατον νύξ' ἔγχεϊ ὀξυόεντι,
 ῥῆξε δ' ἀφ' ἵππειον λόφον αὐτοῦ· πᾶς δὲ χαμᾶζε
 κάππεσεν ἐν κονίησι, νέον φοίνικι φαεινός.
 εἶος ὁ τῷ πολέμιζε μένων, ἔτι δ' ἔλπετο νίκην,
 τόφρα δέ οἱ Μενέλαος ἀρήιος ἦλθεν ἀμύντωρ, 540
 στῇ δ' εὐράξ σὺν δουρὶ λαθών, βάλε δ' ὦμον
 ὀπισθεν·

αἶχμῇ δὲ στέρνοιο διέσσυτο μαιμώωσα,
 πρόσσω ἱεμένη· ὁ δ' ἄρα πρηνὴς ἐλιάσθη.
 τὼ μὲν εἰσάσθην χαλκήρεα τεύχε' ἀπ' ὤμων
 συλήσειν· Ἔκτωρ δὲ κασιγνήτοισι κέλευσε 545
 πᾶσι μῖλα, πρῶτον δ' Ἴκεταονίδην ἐνένιπεν
 ἰφθιμον Μελάνιππον· ὁ δ' ὄφρα μὲν εἰλίποδας
 βοῦς

βόσκ' ἐν Περκώτῃ, δηίων ἀπονόσφιν ἐόντων·
 αὐτὰρ ἐπεὶ Δαναῶν νέες ἦλυθον ἀμφιέλισσαι,
 ἄψ εἰς Ἴλιον ἦλθε, μετέπρεπε δὲ Τρώεσσι, 550
 ναῖε δὲ παρ Πριάμῳ, ὁ δέ μιν τίεν ἴσα τέκεσσι·
 τὸν ῥ' Ἔκτωρ ἐνένιπεν, ἔπος τ' ἔφατ' ἔκ τ'
 ὀνόμαζεν·

“οὔτω δὴ, Μελάνιππε, μεθήσομεν; οὔδέ νυ σοί περ
 ἐντρέπεται φίλον ἦτορ ἀνεψιόο κταμένοιο;
 οὐχ ὀράας, οἷον Δόλοπος περὶ τεύχε' ἔπουσιν; 555

ἄλλ' ἔπεν· οὐ γὰρ ἔτ' ἔστιν ἀποσταδὸν Ἀργείοισι
μάρνασθαι, πρίν γ' ἡὲ κατακτάμεν ἡὲ κατ' ἄκρης
Ἴλιον αἰπρινὴν ἐλέειν κτάσθαι τε πολίτας·”

ὥς εἰπὼν ὁ μὲν ἦρχ', ὁ δ' ἅμ' ἔσπετο ἰσόθεος
φῶς.

Ἀργείους δ' ὥτρυνε μέγας Τελαμώνιος Αἴας· 560

“ὦ φίλοι, ἀνέρες ἔστε καὶ αἰδῶ θέσθ' ἐνὶ θυμῷ,

ἀλλήλους τ' αἰδεῖσθε κατὰ κρατερὰς ὑσμίνας.

αἰδομένων ἀνδρῶν πλέονες σόοι ἡὲ πέφανται·

φευγόντων δ' οὔτ' ἄρ κλέος ὄρνυται οὔτε τις ἀλκή.”

Antilochos doth bravely, but fleth before Hector.

ὥς ἔφαθ', οἱ δὲ καὶ αὐτοὶ ἀλέξασθαι μενέαινον,

ἐν θυμῷ δ' ἐβάλοντο ἔπος, φράξαντο δὲ νῆας 566

ἔρκει χαλκείῳ· ἐπὶ δὲ Ζεὺς Τρώας ἔγειρεν.

Ἀντίλοχον δ' ὥτρυνε βοὴν ἀγαθὸς Μενέλαος·

“Ἀντίλοχ', οὐ τις σείῳ νεώτερος ἄλλος Ἀχαιῶν,

οὔτε ποσὶν θάσσω· οὔτ' ἄλκιμος ὥς σὺ μάχεσθαι·

εἴ τινα που Τρώων ἐξάλμενος ἄνδρα βάλοισθα.” 571

ὥς εἰπὼν ὁ μὲν αὖτις ἀπέσσυτο, τὸν δ' ὀρό-
θυεν·

ἐκ δ' ἔθορε προμάχων, καὶ ἀκόντισε δουρὶ φαεινῷ

ἀμφὶ ἐπαπτήνας· ὑπὸ δὲ Τρῶες κεκάδοντο

ἀνδρὸς ἀκοντίσαντος· ὁ δ' οὐχ ἥλιον βέλος ἦκεν,

ἀλλ' Ἴκετάονος υἱὸν ὑπέρθυμον Μελάνιππον 576

μισσόμενον πολεμόνδε βάλε στήθος παρὰ μαζόν.

δούπησεν δὲ πεσών, τὸν δὲ σκότος ὅσσε κάλυψεν.

Ἀντίλοχος δ' ἐπόρουσε κύων ὥς, ὅς τ' ἐπὶ νεβρῷ

βλημένῳ αἶξιν, τὸν τ' ἐξ εὐνῆφι θορόντα 580

θηρητῆρ ἐτύχησε βαλὼν, ὑπέλυσε δὲ γυῖα·

ὥς ἐπὶ σοί, Μελάνιππε, θόρ' Ἀντίλοχος μενεχάρμης

τεύχεα συλήσων· ἀλλ' οὐ λάθην Ἔκτορα δῖον,

ὅς ῥά οἱ ἀντίος ἦλθε θεῶν ἀνὰ δηιοτῆτα.
 Ἀντίλοχος δ' οὐ μείνει, θοός περ ἔων πολεμιστής,
 ἀλλ' ὃ γ' ἄρ' ἔτρεσε θηρὶ κακὸν ῥέξαντι ἐοικώς, 586
 ὅς τε κύνα κτείνας ἢ βουκόλον ἀμφὶ βόεσσι
 φεύγει, πρίν περ ὄμιλον ἀολλισθήμεναι ἀνδρῶν.
 ὥς τρέσε Νεστορίδης, ἐπὶ δὲ Τρῳῆς τε καὶ Ἑκτωρ
 ἡχῇ θεσπεσίῃ βέλεα στονόεντα χέοντο. 590
 στῇ δὲ μεταστρεφθεῖς, ἐπεὶ ἵκετο ἔθνος ἐταίρων.

Of the furious fighting of Hektor.

Τρῳῆς δὲ λείουσιν ἐοικότες ὠμοφάγοισι
 νηυσὶν ἐπεσσεύοντο, Διὸς δ' ἐτέλειον ἐφετμάς,
 ὃ σφισιν αἰὲν ἔγειρε μένος μέγα, θέλγε δὲ θυμὸν
 Ἀργείων καὶ κῦδος ἀπαίνυτο, τοὺς δ' ὀρόθυνεν. 595
 Ἑκτορι γάρ οἱ θυμὸς ἐβούλετο κῦδος ὀρέξαι
 Πριαμίδῃ, ἵνα νηυσὶ κορωνίσιν θεσπιδαῖς πῦρ
 ἐμβάλλῃ ἀκάματον, Θέτιδος δ' ἐξαίσιον ἀρῇν
 πᾶσαν ἐπικρήνει· τὸ γὰρ μένε μητίετα Ζεὺς,
 νηὸς καιομένης σέλας ὀφθαλμοῖσιν ἰδέσθαι. 600
 ἐκ γὰρ δὴ τοῦ μέλλε παλίωξιν παρὰ νηῶν
 θησέμεναι Τρῳῶν, Δαναοῖσι δὲ κῦδος ὀρέξειν.
 τὰ φρονέων νήεσσιν ἔπι γλαφυρῇσιν ἔγειρεν
 Ἑκτορα Πριαμίδην, μάλα περ μεμαῶτα καὶ αὐτόν.
 μαίνεται δ', ὥς ὅτ' Ἀρης ἐγχέσπαλος ἢ ὀλοὸν πῦρ
 οὔρεσι μαίνεται βαθέης ἐν τάρφεσιν ὕλης. 606
 ἀφλοισμὸς δὲ περὶ στόμα γίγνεται, τῷ δέ οἱ ὅσσε
 λαμπέσθην βλοσυρῇσιν ὑπ' ὀφρύσιν, ἀμφὶ δὲ
 πῆληξ
 σμερδαλέον κροτάφοισι τινάσσετο μαρναμένοιο 609
 [Ἑκτορος· αὐτὸς γάρ οἱ ἀπ' αἰθέρος ἦεν ἀμύντωρ
 Ζεὺς, ὅς μιν πλεόνεσσι μετ' ἀνδράσι μῶνον εἶοντα
 τίμα καὶ κύδαινε. μινυνθάδιος γὰρ ἔμελλεν

ἔσσεσθ'· ἤδη γάρ οἱ ἐπώρυνε μόρσιμον ἡμαρ
 Παλλὰς Ἀθηναίη ὑπὸ Πηλεΐδαο βίῃφι].
 καὶ ῥ' ἔθελε ῥῆξαι στίχας ἀνδρῶν, πειρητίζων, 615
 ἦ δὴ πλείστον ὄμιλον ὄρα καὶ τεύχε' ἄριστα·
 ἀλλ' οὐδ' ὥς δύνατο ῥῆξαι, μάλα περ μενεαίνων·
 ἴσχον γὰρ πυργηδὸν ἀρηρότες, ἡύτε πέτρη
 ἡλίβατος μεγάλη, πολιῆς ἀλὸς ἐγγὺς ἐοῦσα,
 ἦ τε μένει λιγέων ἀνέμων λαιψηρὰ κέλευθα 620
 κύματά τε τροφόμεντα, τά τε προσερεύγεται ἀκτῇ·
 ὥς Δαναοὶ Τρῶας μένον ἔμπεδον οὐδὲ φέβοντο.
 αὐτὰρ ὁ λαμπόμενος πυρὶ πάντοθεν ἔνθορ' ὀμίλῳ,
 ἐν δ' ἔπεσ', ὥς ὅτε κύμα θοῇ ἐν νηὶ πέσσησι
 λάβρον ὑπαὶ νεφέων ἀνεμοτρεφές· ἦ δέ τε πᾶσα 625
 ἄχνη ὑπεκρύφθη, ἀνέμοιο δὲ δεινὸς αἴητη
 ἰστίῳ ἐμβρέμεται, τρομέουσι δέ τε φρένα ναῦται
 δειδιότες· τυτθὸν γὰρ ὑπὲκ θανάτοιο φέρονται·
 ὥς ἐδαΐζετο θυμὸς ἐνὶ στήθεσσιν Ἀχαιῶν.
 αὐτὰρ ὁ γ' ὥς τε λέων ὀλοόφρων βουσὶν ἐπελθὼν,
 αἶ ῥά τ' ἐν εἵαμενῇ ἔλεος μεγάλοιο νέμονται 631
 μυρίαί, ἐν δέ τε τῇσι νομεὺς οὗ πω σάφα εἰδὼς
 θηρὶ μαχήσασθαι ἔλικος βοὸς ἀμφὶ φονῇσιν·
 ἦ τοι ὁ μὲν πρώτῃσι καὶ ὑστατίῃσι βόεσσιν
 αἰὲν ὁμοστιχάει, ὁ δέ τ' ἐν μέσσησιν ὀρούσας 635
 βοῦν ἔδει, αἶ δέ τε πᾶσαι ὑπέτρεσαν· ὥς τότε
 Ἀχαιοὶ
 θεσπεσίως ἐφόβηθεν ὑφ' Ἑκτορι καὶ Διὶ πατρὶ
 πάντες, ὁ δ' οἶον ἔπεφνε Μυκηναῖον Περιφήμεν,
 Κοπρῆος φίλον υἱόν, ὃς Εὐρυσθῆος ἀέθλων
 ἀγγελίης οἴχνεσκε βίῃ Ἡρακλεΐῃ· 640
 τοῦ γένετ' ἐκ πατρὸς πολὺν χείρονος υἱὸς ἀμείνων
 παντοίας ἀρετάς, ἡμὲν πόδας ἡδὲ μάχεσθαι,
 καὶ νόον ἐν πρώτοισι Μυκηναίων ἐτέτυκτο·

ὅς ῥα τόθ' Ἔκτορι κῦδος ὑπέρτερον ἐγγυάλιξε.
 στρεφθεὶς γὰρ μετόπισθεν ἐν ἀσπίδος ἄντυγι
 ἄλτο, 645
 τὴν αὐτὸς φορέεσκε ποδηνεκέ', ἔρκος ἀκόντων·
 τῇ ὃ γ' ἐνὶ βλαφθεὶς πέσειν ὕπτιος, ἀμφὶ δὲ πῆληξ
 σμερδαλέον κονάβησε περὶ κροτάφοισι πεσόντος.
 Ἔκτωρ δ' ὀξὺ νόησε, θεῶν δέ οἱ ἄγχι παρέστη,
 στήθεϊ δ' ἐν δόρυ πῆξε, φίλων δέ μιν ἐγγὺς
 ἑταίρων 650
 κτείν'. οἱ δ' οὐκ ἐδύναντο, καὶ ἰχνύμενοί περ
 ἑταίρου,
 χραισμεῖν· αὐτοὶ γὰρ μάλα δείδισαν Ἔκτορα δῖον.

The Achaians give ground from the foremost ships, but Nestor encourageth them.

εἰσωποὶ δ' ἐγένοντο νεῶν, περὶ δ' ἔσχεθον ἄκραι
 νῆες ὅσαι πρῶται εἰρύατο· τοὶ δ' ἐπέχυντο.
 Ἀργεῖοι δὲ νεῶν μὲν ἐχώρησαν καὶ ἀνάγκη 655
 τῶν πρωτέων, αὐτοῦ δὲ παρὰ κλισίῃσιν ἔμειναν
 ἄθρόοι, οὐδ' ἐκέδασθεν ἀνὰ στρατόν· ἴσχε γὰρ αἰδῶς
 καὶ δέος· ἀζηχὲς γὰρ ὁμόκλεον ἀλλήλοισι.
 Νέστωρ αὖτε μάλιστα Γερήνιος, οὖρος Ἀχαιῶν, 659
 λίσσεθ' ὑπὲρ τοκέων γουνούμενος ἄνδρα ἕκαστον·
 “ὦ φίλοι, ἀνέρες ἔστε, καὶ αἰδῶ θέσθ' ἐνὶ θυμῷ
 ἄλλων ἀνθρώπων, ἐπὶ δὲ μνήσασθε ἕκαστος
 παίδων ἢδ' ἀλόχων καὶ κτήσιος ἢδὲ τοκίων,
 ἡμὲν ὅτῳ ζώουσι καὶ ᾧ κατατεθνήκασι·
 τῶν ὑπὲρ ἐνθάδ' ἐγὼ γουνάζομαι οὐ παρεόντων 665
 ἐστάμεναι κρατερῶς, μηδὲ τροπάασθε φόβονδε.”

ὥς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἐκάστου.
 τοῖσι δ' ἀπ' ὀφθαλμῶν νέφος ἀχλύος ὥσεν Ἀθήνη
 θεσπέσιον· μάλα δέ σφι φῶος γένητ' ἀμφοτέρωθεν,

ἡμὲν πρὸς νηῶν καὶ ὁμοίου πτολέμοιο· 670
 Ἐκτορα δὲ φράσσαντο βοὴν ἀγαθὸν καὶ ἑταίρους,
 ἡμὲν ὅσοι μετόπισθεν ἀφέστασαν οὐδὲ μάχοντο,
 ἡδ' ὅσοι παρὰ νηυσὶ μάχην ἐμάχοντο θοῇσιν.

Aias armed with a great pike leapeth from ship to ship.

οὐδ' ἄρ' ἔτ' Αἴαντι μεγαλήτορι ἦνδανε θυμῷ
 ἐστάμεν, ἔνθα περ ἄλλοι ἀφέστασαν υἱες Ἀχαιῶν·
 ἀλλ' ὃ γε νηῶν ἵκρ' ἐπ' ὥχετο μακρὰ βιβάσθων, 676
 νόμα δὲ ξυστὸν μέγα ναύμαχον ἐν παλάμησι,
 κολλητὸν βλήτροισι, δυωκαιεικοσίπηχυν.
 ὥς δ' ὅτ' ἀνὴρ ἵπποισι κελητίζειν εὐ εἰδώς,
 ὅς τ' ἐπεὶ ἐκ πολέων πίσυρας συναίρεται ἵππους, 680
 σεύας ἐκ πεδίοιο μέγα προτὶ ἄστνυ δίηται
 λαοφόρον καθ' ὁδόν· πολέες τέ ἐθήσαντο
 ἀνέρες ἠδὲ γυναῖκες· ὁ δ' ἔμπεδον ἀσφαλὲς αἰεὶ
 θρώσκων ἄλλοτ' ἐπ' ἄλλον ἀμείβεται, οἱ δὲ πέτονται· 685
 ὧς Αἴας ἐπὶ πολλὰ θοάων ἵκρια νηῶν
 φοίτα μακρὰ βιβάς, φωνὴ δέ οἱ αἰθέρ' ἵκανε.
 αἰεὶ δὲ σμερδνὸν βοόων Δαναοῖσι κέλενε
 νηυσὶ τε καὶ κλισίῃσιν ἀμυνέμεν. οὐδὲ μὲν Ἐκτωρ
 μίμνεν ἐνὶ Τρώων ὁμάδῃ πύκα θωρηκτάων·
 ἀλλ' ὥς τ' ὀρνίθων πετεηνῶν αἰετὸς αἶθων 690
 ἔθνος ἐφορμᾶται, ποταμὸν πάρα βοσκομενάων,
 χηνῶν ἢ γεράνων ἢ κύκνων δουλιχοδείρων,
 ὧς Ἐκτωρ ἴθυσεν νεὸς κυανοπρώροιο
 ἀντίος αἰξας· τὸν δὲ Ζεὺς ὤσεν ὀπισθε
 χειρὶ μάλα μεγάλη, ὥτρυνε δὲ λαὸν ἅμ' αὐτῷ. 695

*The battle goeth on without cease. Aias, though he fighteth furiously,
 is hard beset.*

αὐτὶς δὲ δριμεῖα μάχη παρὰ νηυσὶν ἐτύχθη·

φαίης κ' ἀκμῆτας καὶ ἀτειρέας ἀλλήλοισιν
 ἄντεσθ' ἐν πολέμῳ· ὥς ἐσσυμένως ἐμάχοντο.
 τοῖσι δὲ μαρναμένοισιν ὄδ' ἦν νόος· ἦ τοι Ἀχαιοὶ
 οὐκ ἔφασαν φεύξεσθαι ὑπὲκ κακοῦ, ἀλλ' ὀλέεσθαι,
 Τρωσὶν δ' ἔλπετο θυμὸς ἐνὶ στήθεσσιν ἐκάστου 701
 νῆας ἐνιπρήσειν κτενέειν θ' ἥρωας Ἀχαιούς.

οἱ μὲν τὰ φρονέοντες ἐφέστασαν ἀλλήλοισιν·
 Ἔκτωρ δὲ πρύμνης νεὸς ἤψατο ποντοπόροιο,
 καλῆς ὠκυάλου, ἣ Πρωτεσίλαον ἔνεικεν 705
 ἐς Τροίην, οὐδ' αὖτις ἀπήγαγε πατρίδα γαίαν.
 τοῦ περ δὴ περὶ νηὸς Ἀχαιοὶ τε Τρῶές τε
 δῆουν ἀλλήλους αὐτοσχεδόν· οὐδ' ἄρα τοί γε
 τόξων αἰκᾶς ἀμφὶς μένον οὐδέ τ' ἀκόντων,
 ἀλλ' οἳ γ' ἐγγύθεν ἰστάμενοι ἓνα θυμὸν ἔχοντες 710
 ὀξέσι δὴ πελέκεσσι καὶ ἀξίνησι μάχοντο
 καὶ ξίφεσιν μεγάλοισι καὶ ἔγχεσιν ἀμφιγύοισι.
 πολλὰ δὲ φάσγανα καλὰ μελάνδετα κωπήεντα
 ἄλλα μὲν ἐκ χειρῶν χαμάδις πέσον, ἄλλα δ' ἀπ'
 ὤμων

ἀνδρῶν μαρναμένων· ῥέε δ' αἵματι γαῖα μέλαινα. 715
 Ἔκτωρ δὲ πρύμνηθεν ἐπεὶ λάβεν, οὐχὶ μεθίει
 ἄφλαστον μετὰ χερσὶν ἔχων, Τρωσὶν δὲ κέλευεν·
 “οἴσετε πῦρ, ἅμα δ' αὐτοὶ ἀολλέες ὄρνυτ' αὐτήν·
 νῦν ἡμῖν πάντων Ζεὺς ἄξιον ἡμαρ ἔδωκε,
 νῆας ἐλεῖν, αἰὲν δεῦρο θεῶν ἀέκητι μολοῦσαι 720
 ἡμῖν πῆμάτα πολλὰ θέσαν, κακότητι γερόντων,
 οἳ μ' ἐθέλοντα μάχεσθαι ἐπὶ πρυμνήσι νέεσσι
 αὐτόν τ' ἰσχανάασκον ἐρητύοντό τε λαόν.
 ἀλλ' εἰ δὴ ῥα τότε βλάβπτε φρένας εὐρύοπα Ζεὺς
 ἡμετέρας, νῦν αὐτὸς ἐποτρύνει καὶ ἀνώγει.” 725
 ὥς ἔφαθ', οἱ δ' ἄρα μᾶλλον ἐπ' Ἀργείοισιν
 ὄρουσαν.

Αἴας δ' οὐκέτ' ἔμιμνε· βιάζετο γὰρ βελέεσσιν·
 ἀλλ' ἀνεχάζετο τυτθόν, οἰόμενος θανέεσθαι,
 θρῆνυν ἐφ' ἐπταπόδην, λίπε δ' ἵκρια νηὸς εἴσης.
 ἔνθ' ἄρ' ὃ γ' ἐστήκει δεδοκημένος, ἔγχεϊ δ' αἰεὶ 730
 Τρῶας ἄμυνε νεῶν, ὅς τις φέροι ἀκάματον πῦρ·
 αἰεὶ δὲ σμερδνὸν βοόων Δαναοῖσι κέλευεν·

“ὦ φίλοι ἦρωες Δαναοί, θεράποντες Ἄρηος,
 ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς·
 ἥέ τινάς φαμεν εἶναι ἀοσσητῆρας ὀπίσσω, 735
 ἥέ τι τεῖχος ἄρειον, ὃ κ' ἀνδράσι λοιγὸν ἀμύναι;
 οὐ μὲν τι σχεδὸν ἐστί πόλις πύργοις ἀραρυῖα,
 ἥ κ' ἀπαμυναίμεσθ' ἑτεραλκέα δῆμον ἔχοντες·
 ἀλλ' ἐν γὰρ Τρώων πεδίῳ πύκα θωρηκτάων,
 πόντῳ κεκλιμένοι, ἐκὰς ἡμεθα πατρίδος αἴης· 740
 τῷ ἐν χερσὶ φόως, οὐ μειλιχίῃ πολέμοιο.”

ἦ καὶ μαιμώνων ἔφεπ' ἔγχεϊ ὀξυόεντι.
 ὅς τις δὲ Τρώων κοίλης ἐπὶ νηυσὶ φέροιτο
 σὺν πυρὶ κηλείῳ, χάριν Ἑκτορος ὀτρύναντος,
 τὸν δ' Αἴας οὔτασκε δεδεγμένος ἔγχεϊ μακρῷ· 745
 δώδεκα δὲ προπάρειθε νεῶν αὐτοσχεδὸν οὔτα.

ΙΛΙΑΔΟΣ Π

Πατρόκλεια.

Patroklos cometh to Achilles and reproacheth him for that he will not come out to the battle. He prayeth that at least he himself may enter the fight.

ὥς οἱ μὲν περὶ νηὸς εὐσσέλμοιο μάχοντο·
Πάτροκλος δ' Ἀχιλῇ παρίστατο ποιμένι λαῶν
δάκρυα θερμὰ χέων ὥς τε κρήνη μελάνυδρος,
ἥ τε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ.
τὸν δὲ ἰδὼν ὄκτειρε ποδάρκης δῖος Ἀχιλλεύς, 5
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
“ τίπτε δεδάκρυσαι, Πατρόκλεις, ἥύτε κούρη
νηπίη, ἥ θ' ἄμα μητρὶ θεοῦσ' ἀνελέσθαι ἀνώγει,
εἰανοῦ ἀπτομένη, καί τ' ἐσσυμένην κατερύκει,
δακρυόεσσα δέ μιν ποτιδέσκεται, ὅφρ' ἀνέληται· 10
τῇ ἴκελος, Πάτροκλε, τέρεν κατὰ δάκρυον εἵβεις.
ἦέ τι Μυρμιδόνεσσι πιφαύσκειαι, ἦ ἐμοὶ αὐτῶ,
ἦέ τιν' ἀγγελίην Φθίης ἐξ ἔκλυες οἶος;
ζώειν μὰν ἔτι φασὶ Μενoitιον Ἀκτορος υἱόν,
ζώει δ' Αἰακίδης Πηλεὺς μετὰ Μυρμιδόνεσσι, 15
τῶν κε μάλ' ἀμφοτέρων ἀκαχοίμεθα τεθνηώτων.
ἦε σύ γ' Ἀργείων ὀλοφύρεαι, ὥς ὀλέκονται

νηυσὶν ἔπι γλαφυρῇσιν ὑπερβασίης ἔνεκα σφῆς;
ἔξαύδα, μὴ κεῦθε νόῳ, ἵνα εἶδομεν ἄμφω.”

τὸν δὲ βαρὺ στενάχων προσέφησ, Πατρόκλεις
ἵππευ· 20

“ὦ Ἀχιλεῦ Πηλῆος υἱέ, μέγα φέρτατ' Ἀχαιῶν,
μὴ νεμέσα· τοῖον γὰρ ἄχος βεβίηκεν Ἀχαιοῦς.
οἱ μὲν γὰρ δὴ πάντες, ὅσοι πάρος ἦσαν ἄριστοι,
ἐν νηυσὶν κέαται βεβλημένοι οὐτάμενοί τε.
βέβληται μὲν ὁ Τυδεΐδης κρατερὸς Διομήδης, 25
οὔτασται δ' Ὀδυσσεὺς δουρικλυτὸς ἠδ' Ἀγαμέμνων,
βέβληται δὲ καὶ Εὐρύπυλος κατὰ μηρὸν οἰστώ.
τοὺς μὲν τ' ἱητροὶ πολυφάρμακοι ἀμφιπένονται,
ἔλκε' ἀκειόμενοι· σὺ δ' ἀμήχανος ἔπλευ, Ἀχιλλεῦ.
μὴ ἐμέ γ' οὔν οὗτός γε λάβοι χόλος, ὃν σὺ
φυλάσσεις, 30

αἰναρέτα· τί σευ ἄλλος ὀνήσεται ὀψίγονός περ,
αἶ κε μὴ Ἀργείοισιν ἀεικέα λοιγὸν ἀμύνης;
νηλεές, οὐκ ἄρα σοί γε πατὴρ ἦν ἱππότα Πηλεὺς
οὐδὲ Θέτις μήτηρ· γλαυκὴ δέ σε τίκτε θάλασσα
πέτραι τ' ἡλίβατοι, ὅτι τοι νόος ἐστὶν ἀπηνής. 35
εἰ δέ τινα φρεσὶ σῇσι θεοπροπίην ἀλεείνεις
καὶ τινά τοι παρ' Ἰηνὸς ἐπέφραδε πότνια μήτηρ,
ἀλλ' ἐμέ περ πρόες ὦχ', ἅμα δ' ἄλλον λαοὶ
ὄπασσον

Μυρμιδόνων, ἣν πού τι φόως Δαναοῖσι γένωμαι.
δὸς δέ μοι ὥμοιιν τὰ σὰ τεύχεα θωρηχθῆναι, 40
αἶ κέ με σοὶ ἴσκοντες ἀπόσχωνται πολέμοιο
Ἰρῶες, ἀναπνεύσωσι δ' ἀρήιοι νῆες Ἀχαιῶν
τειρόμενοι· ὀλίγη δέ τ' ἀνάπνευσις πολέμοιο.
ῥεῖα δέ κ' ἀκμήτες κεκμηότας ἄνδρας αὐτῇ
ᾧσαιμεν προτὶ ἄστνυ νεῶν ἄπο καὶ κλισιάων.” 45

Achilles will not himself come out, but granteth leave for Patroklos and the Myrmidons to help to save the ships. He biddeth Patroklos not pursue the Trojans into the plain.

ὥς φάτο λισσόμενος μέγα νήπιος· ἦ γὰρ
ἔμελλεν

οἷ αὐτῷ θάνατόν τε κακὸν καὶ κῆρα λιτέσθαι.
τὸν δὲ μέγ' ὀχθήσας προσέφη πόδας ὠκὺς
Ἀχιλλεύς·

“ὦ μοι, διογενὲς Πατρόκλεις, οἶον ἔειπες·
οὔτε θεοπροπίης ἐμπάζομαι, ἣν τινα οἶδα, 50
οὔτε τί μοι παρ Ζηνὸς ἐπέφραδε πότνια μήτηρ·
ἀλλὰ τόδ' αἶνὸν ἄχος κραδίην καὶ θυμὸν ἰκάνει,
ὁππότε δὴ τὸν ὁμοῖον ἀνὴρ ἐθέλησιν ἀμέρσαι
καὶ γέρας ἄψ ἀφελέσθαι, ὃ τε κράτεϊ προβεβήκη·
αἶνὸν ἄχος τό μοι ἐστίν, ἐπεὶ πάθον ἄλγεα θυμῷ. 55
κούρην, ἣν ἄρα μοι γέρας ἔξελον υἱες Ἀχαιῶν,
δουρὶ δ' ἐμῷ κτεάτισσα, πόλιν εὐτείχεα πέρσας,
τὴν ἄψ ἐκ χειρῶν ἔλετο κρείων Ἀγαμέμνων
Ἄτρεΐδης ὥς εἴ τιν' ἀτίμητον μετανάστην.
ἀλλὰ τὰ μὲν προτετύχθαι ἐάσομεν, οὐδ' ἄρα πως ἦν
ἄσπερχές κεχολῶσθαι ἐνὶ φρεσίν· ἦ τοι ἔφην γε 61
οὐ πρὶν μνηιθμὸν καταπαυσέμεν, ἀλλ' ὁπότ' ἂν δὴ
νῆας ἐμὰς ἀφίκηται αὐτὴ τε πτόλεμός τε.
τὴν δ' ὥμοιιν μὲν ἐμὰ κλυτὰ τεύχεα δῦθι,
ἄρχε δὲ Μυρμιδόνεσσι φιλοπτολέμοισι μάχεσθαι, 65
εἰ δὴ κυάνεον Τρώων νέφος ἀμφιβέβηκε
νηυσὶν ἐπικρατέως, οἱ δὲ ῥηγμῖνι θαλάσσης
κεκλίεται, χώρης ὀλίγην ἔτι μοῖραν ἔχοντες,
Ἀργεῖοι· Τρώων δὲ πόλις ἐπὶ πᾶσα βέβηκε 69
θάρσυνος· οὐ γὰρ ἐμῆς κόρυθος λεύσσουσι μέτωπον
ἐγγύθι λαμπομένης· τάχα κεν φεύγοντες ἐναύλους

πλήσειαν νεκύων, εἴ μοι κρείων Ἀγαμέμνων
 ἥπια εἰδείη· νῦν δὲ στρατὸν ἀμφιμέχονται.
 οὐ γὰρ Τυδεΐδew Διομήδεος ἐν παλάμῃσι
 μαίνεται ἐγχείῃ Δαναῶν ἀπὸ λαιγὸν ἀμῦναι· 75
 οὐδέ πω Ἀτρεΐδew ὁπὸς ἔκλυον αὐδῆσαντος
 ἐχθρῆς ἐκ κεφαλῆς· ἀλλ' Ἐκτορος ἀνδροφόνοιο
 Τρῳσὶ κελεύοντος περιάγνυται, οἱ δ' ἀλαλητᾶ
 πᾶν πεδῖον κατέχουσι, μάχῃ νικῶντες Ἀχαιοὺς.
 ἀλλὰ καὶ ὧς, Πάτροκλε, νεῶν ἀπὸ λαιγὸν ἀμύνων 80
 ἔμπεσ' ἐπικρατέως, μὴ δὴ πυρὸς αἰθομένοιο
 νῆας ἐνιπρήσωσι, φίλον δ' ἀπὸ νόστον ἔλονται.
 πείθεο δ', ὧς τοι ἐγὼ μύθου τέλος ἐν φρεσὶ
 θείω,
 ὥς ἂν μοι τιμὴν μεγάλην καὶ κῦδος ἄρῃαι
 πρὸς πάντων Δαναῶν, ἀτὰρ οἱ περικαλλέα κούρην
 ἄψ' ἀπονάσσωσιν, ποτὶ δ' ἀγλαὰ δῶρα πόρωσιν. 86
 ἐκ νηῶν ἐλάσας ἰέναι πάλιν· εἰ δέ κεν αὖ τοι
 δῶῃ κῦδος ἀρέσθαι ἐρίγδουπος πόσις Ἥρης,
 μὴ σύ γ' ἄνευθεν ἐμείο λιλαίεσθαι πολεμίζειν
 Τρῳσὶ φιλοπτολέμοισιν· ἀτιμότερον δέ με θήσεις· 90
 μῆδ' ἐπαγαλλόμενος πολέμῳ καὶ δηιοτήτι,
 Τρῶας ἐναιρόμενος προτὶ Ἴλιον ἡγεμονεύειν,
 μὴ τις ἀπ' Οὐλύμποιο θεῶν αἰειγενετάων
 ἐμβήῃ· μάλα τοὺς γε φιλεῖ ἐκάεργος Ἀπόλλων·
 ἀλλὰ πάλιν τροπιάσθαι, ἐπὴν φάος ἐν νήεσσι 95
 θείης, τοὺς δέ τ' εἰν πεδῖον κάτα δηριάσθαι.
 αἱ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολ-
 λων,
 μήτε τις οὖν Τρώων θάνατον φύγοι, ὅσσοι ἔασι,
 μήτε τις Ἀργείων, νῶι δ' ἐκδύμεν ὄλεθρον,
 ὅφρ' οἶοι Τροίης ἱερὰ κρήδεμνα λύωμεν." 100

Aias becometh weary and giveth way before Hektor's onset. The Trojans set fire to a ship.

ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 Αἴας δ' οὐκέτ' ἔμιμνε· βιάζετο γὰρ βελέεσσι·
 δάμνα μιν Ζηνός τε νόος καὶ Τρῶες ἀγαυοὶ
 βάλλοντες· δεινὴν δὲ περὶ κροτάφοισι φαεινὴ
 πῆληξ βαλλομένη καναχὴν ἔχε, βάλλετο δ' αἰεὶ 105
 καὶ φάλαρ' εὐποίηθ'· ὁ δ' ἀριστερόν ὦμον
 ἔκαμνεν,

ἔμπεδον αἰὲν ἔχων σάκος αἰόλον, οὐδὲ δύναντο
 ἀμφ' αὐτῷ πελεμίζαι ἐρείδοντες βελέεσσιν.
 αἰεὶ δ' ἀργαλέῳ ἔχετ' ἄσθματι, καὶ δέ οἱ ἰδρῶς
 πάντοθεν ἐκ μελέων πολὺς ἔρρεεν, οὐδέ πη εἶχεν 110
 ἀμπνεῦσαι· πάντα δὲ κακὸν κακῷ ἐστήρικτο.

ἔσπετε νῦν μοι, μούσαι Ὀλύμπια δώματ'
 ἔχουσαι,

ὅππως δὴ πρῶτον πῦρ ἔμπεσε νηυσὶν Ἀχαιῶν.
 Ἔκτωρ Αἴαντος δόρυ μείλινον ἄγχι παραστὰς
 πληῆξ' ἄορι μεγάλῳ, αἰχμῆς παρὰ καυλὸν ὀπισθεν,
 ἀντικρὺς δ' ἀπάραξε· τὸ μὲν Τελαμώνιος Αἴας 116
 πῆλ' αὐτῶς ἐν χειρὶ κόλον δόρυ, τῆλε δ' ἀπ' αὐτοῦ
 αἰχμὴ χαλκεῖη χαμάδις βόμβησε πεσοῦσα.
 γνῶ δ' Αἴας κατὰ θυμὸν ἀμύμονα ρίγησέν τε
 ἔργα θεῶν, ὃ ῥα πάγχυ μάχης ἐπὶ μῆδεα κεῖρε 120
 Ζεὺς ὑψιβρεμέτης, Τρῶεσσι δὲ βούλετο νίκην·
 χάζετο δ' ἐκ βελέων· τοὶ δ' ἔμβαλον ἀκάματον πῦρ
 νηὶ θοῇ· τῆς δ' αἶψα κατ' ἀσβέστη κέχυτο φλόξ.

ὥς τὴν μὲν πρυμνὴν πῦρ ἄμφεπεν· αὐτὰρ
 Ἀχιλλεὺς

μηρῷ πληξάμενος Πατροκλῆα προσέειπεν· 125
 “ ὄρσεο, διογενὲς Πατρόκλεις, ἵπποκέλευθε·

λεύσσω δὴ παρὰ νηυσὶ πυρὸς δηίοιο ἰωήν·
μὴ δὴ νῆας ἔλωσι καὶ οὐκέτι φυκτὰ πέλονται·
δύσεο τεύχεα θᾶσσον, ἐγὼ δέ κε λαὸν ἐγείρω.”

Patroklos doeth on his harness the while Automedon yoketh the horses to the chariot.

ὥς φάτο, Πάτροκλος δὲ κορύσσετο νόροπι χαλκῷ.
κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε 131
καλὰς, ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας·
δεύτερον αὖ θώρηκα περὶ στήθεσσιν ἔδυνε
ποικίλον ἀστερόεντα ποδώκεος Αἰακίδαο.
ἀμφὶ δ' ἄρ' ὥμοισιν βάλετο ξίφος ἀργυρόηλον 135
χάλκεον, αὐτὰρ ἔπειτα σάκος μέγα τε στιβαρόν τε·
κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὐτυκτον ἔθηκεν
ἵππουριν· δεινὸν δὲ λόφος καθύπερθεν ἔνευεν.
εἶλετο δ' ἄλκιμα δοῦρε, τὰ οἱ παλάμηφιν ἀρήρει.
ἔγχος δ' οὐχ ἔλετ' οἶον ἀμύμονος Αἰακίδαο, 140
βριθὺ μέγα στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος

Ἀχαιῶν

πάλλειν, ἀλλὰ μιν οἶος ἐπίστατο πῆλαι Ἀχιλλεύς,
Πηλιάδα μελίην, τὴν πατρὶ φίλῃ πόρε Χείρων
Πηλίου ἐκ κορυφῆς, φόνον ἔμμεναι ἠρώεσσιν.
ἵππους δ' Αὐτομέδοντα θοῶς ζευγνῦμεν ἄνωγε, 145
τὸν μετ' Ἀχιλλῆα ῥηξήνορα τίε μάλιστα,
πιστότατος δέ οἱ ἔσκε μάχῃ ἐνὶ μεῖναι ὁμοκλήν.
τῷ δὲ καὶ Αὐτομέδων ὕπαγε ζυγὸν ὠκέας ἵππους,
Ξάνθον καὶ Βαλίον, τὼ ἅμα πνοιῇσι πετέσθην,
τοὺς ἔτεκε Ζεφύρῳ ἀνέμῳ ἄρπυια Ποδάργη 150
βοσκομένη λειμῶνι παρὰ ῥόον Ὠκεανοῖο.
ἐν δὲ παρηορίησιν ἀμύμονα Πήδασον ἵει,
τόν ῥά ποτ' Ἡετίωνος ἐλὼν πόλιν ἤγαγ' Ἀχιλλεύς,
ὃς καὶ θνητὸς ἐὼν ἔπεθ' ἵπποις ἀθανάτοισι. 154

Achilles armeth the Myrmidons, who gather about him fierce as wolves.

Μυρμιδόνας δ' ἄρ' ἐποιχόμενος θώρηξεν Ἀχιλλεὺς
 πάντας ἀνὰ κλισίας σὺν τεύχεσιν· οἱ δὲ λύκοι ὥς
 ὠμοφάγοι, τοῖσιν τε περὶ φρεσὶν ἄσπετος ἀλκή,
 οἷ τ' ἔλαφον κεραὸν μέγαν οὔρεσι δηώσαντες
 δάπτουσιν· πᾶσιν δὲ παρήιον αἵματι φοινόν·
 καὶ τ' ἀγεληδὸν ἴασιν ἀπὸ κρήνης μελανύδρου 160
 λάψυντες γλώσσησιν ἀραιῇσιν μέλαν ὕδωρ
 ἄκρον, ἐρευγόμενοι φόνον αἵματος· ἐν δέ τε θυμὸς
 στήθεσιν ἄτρομός ἐστι, περιστένεται δέ τε γαστήρ·
 τοῖοι Μυρμιδόνων ἡγήτορες ἡδὲ μέδοντες
 ἀμφ' ἀγαθὸν θεράποντα ποδώκεος Αἰακίδαο 165
 ῥῶοντ'. ἐν δ' ἄρα τοῖσιν ἀρήιος ἴστατ' Ἀχιλλεὺς
 ὀτρύνων ἵππους τε καὶ ἀνέρας ἀσπιδιώτας.

Of the chieftains of the Myrmidons. Achilles hearteneth them to the battle.

πεντήκοντ' ἦσαν νῆες θοαί, ἥσιν Ἀχιλλεὺς
 εἰς Τροίην ἡγεῖτο διίφιλος· ἐν δὲ ἐκάστη
 πεντήκοντ' ἔσαν ἄνδρες ἐπὶ κληῖσιν ἑταῖροι· 170
 πέντε δ' ἄρ' ἡγεμόνας ποιήσατο τοῖς ἐπεποίθει
 σημαίνειν, αὐτὸς δὲ μέγα κρατέων ἦνασσε.
 τῆς μὲν ἱῆς στιχὸς ἦρχε Μενέσθιος αἰολοθώρηξ,
 υἱὸς Σπερχειοῖο διυπετέος ποταμοῖο,
 ὃν τέκε Πηλῆος θυγάτηρ καλὴ Πολυδῶρη 175
 Σπερχειῶ ἀκάμαντι, γυνὴ θεῶ εὐνηθεῖσα,
 αὐτὰρ ἐπὶ κλησιν Βῶρῳ Περιήρεος υἱί,
 ὃς ῥ' ἀναφανδὸν ὄπυιε, πορῶν ἀπερείσια ἔδνα.
 τῆς δ' ἐτέρης Εὐδωρος ἀρήιος ἡγεμόνευε
 παρθένιος, τὸν ἔτικτε χορῶ καλὴ Πολυμήλη, 180
 Φύλαντος θυγάτηρ· τῆς δὲ κρατὺς ἀργεῖφόντης

ἡράσατ', ὀφθαλμοῖσιν ἰδὼν μετὰ μελπομένησιν
 ἐν χορῷ Ἀρτέμιδος χρυσηλακάτου κελαδεινῆς.
 αὐτίκα δ' εἰς ὑπερῷ' ἀναβὰς παρελέξατο λάθρῃ
 Ἑρμείας ἀκάκητα, πόρεν δέ οἱ ἀγλαὸν υἷον 185
 Εὐδωρον, πέρι μὲν θέλειν ταχὺν ἡδὲ μαχητὴν.
 αὐτὰρ ἐπεὶ δὴ τὸν γε μογοστόκος Εἰλείθυια
 ἐξάγαγε πρὸ φόωσδε καὶ ἡελίου ἴδεν αὐγὰς,
 τὴν μὲν Ἐχεκλῆος κρατερὸν μένος Ἀκτορίδαο
 ἡγάγετο πρὸς δώματ', ἐπεὶ πόρε μυρία ἔδνα, 190
 τὸν δ' ὁ γέρων Φύλας ἐν ἔτρεφεν ἡδ' ἀτίταλλεν,
 ἀμφαγαπαζόμενος ὥς εἴ θ' ἐὼν υἷον ἐόντα.
 τῆς δὲ τρίτης Πείσανδρος ἀρήιος ἡγεμόνευε
 Μαιμαλίδης, ὃς πᾶσι μετέπρεπε Μυρμιδόνεσσιν 195
 ἔγχεϊ μάρνασθαι μετὰ Πηλεΐωνος ἐταῖρον.
 τῆς δὲ τετάρτης ἦρχε γέρων ἱππηλάτα Φοῖνιξ,
 πέμπτης δ' Ἀλκιμέδων Λαέρκεος υἱὸς ἀμύμων.
 αὐτὰρ ἐπεὶ δὴ πάντας ἅμ' ἡγεμόνεσσιν Ἀχιλλεὺς
 στήσεν ἐν κρίνας, κρατερὸν δ' ἐπὶ μῦθον ἔτελλε·
 “ Μυρμιδόνες, μή τίς μοι ἀπειλάων λελαθέσθω, 200
 ἅς ἐπὶ νηυσὶ θοῇσιν ἀπειλεῖτε Τρώεσσι
 πάνθ' ὑπὸ μνηθμόν, καί μ' ἡτιάασθε ἕκαστος·
 ‘σχέτλιε Πηλέος υἱέ, χόλῳ ἄρα σ' ἔτρεφε μήτηρ,
 νηλεές, ὃς παρὰ νηυσὶν ἔχεις ἀέκοντας ἐταῖρους·
 οἴκαδέ περ σὺν νηυσὶ νεώμεθα ποντοπόροισιν 205
 αὖτις, ἐπεὶ ῥά τοι ὧδε κακὸς χόλος ἔμπεσε θυμῷ.
 ταῦτά μ' ἀγειρόμενοι θάμ' ἐβάζετε· νῦν δὲ πέφανται
 φυλόπιδος μέγα ἔργον, ἧς τὸ πρὶν γ' ἐράασθε·
 ἔνθα τις ἄλκιμον ἦτορ ἔχων Τρώεσσι μαχέσθω.”

*The Myrmidons set their battle in array. Achilles prayeth Zeus to
 speed Patroklos on his errand.*

ὥς εἰπὼν ὧτρυνε μένος καὶ θυμὸν ἑκάστου. 210

μᾶλλον δὲ στίχες ἄρθεν, ἐπεὶ βασιλῆος ἄκουσαν.
 ὥς δ' ὅτε τοῖχον ἀνὴρ ἀράρη πυκινοῖσι λίθοισι
 δώματος ὑψηλοῖο, βίας ἀνέμων ἀλεείνων,
 ὥς ἄραρον κόρυθές τε καὶ ἀσπίδες ὀμφαλόεσσαι.
 ἀσπὶς ἄρ' ἀσπὶδ' ἔρειδε, κόρυς κόρυν, ἀνέρα δ'
 ἀνὴρ. 215

ψαῦον δ' ἱππόκομοι κόρυθες λαμπροῖσι φάλοισι
 νεύοντων· ὥς πυκνοὶ ἐφέστασαν ἀλλήλοισι.
 πάντων δὲ προπάροιθε δὺ' ἀνέρε θωρήσσεσθον,
 Πάτροκλός τε καὶ Αὐτομέδων, ἓνα θυμὸν ἔχοντες,
 πρόσθεν Μυρμιδόνων πολεμιζέμεν. αὐτὰρ Ἀχιλ-
 λεὺς 220

βῆ ῥ' ἵμεν ἐς κλισίην, χηλοῦ δ' ἀπὸ πῶμ' ἀνέωγε
 καλῆς δαιδαλῆς, τὴν οἱ Θέτις ἀργυρόπεζα
 θῆκ' ἐπὶ νηὸς ἄγεσθαι, ἐν πλήσασα χιτῶνων
 χλαινάων τ' ἀνεμοσκεπέων οὕλων τε ταπήτων.
 ἔνθα δέ οἱ δέπας ἔσκε τετυγμένον, οὐδέ τις ἄλλος
 οὔτ' ἀνδρῶν πίνεσκεν ἀπ' αὐτοῦ αἶθοπα οἶνον, 226
 οὔτε τεφρὸ σπένδεσκε θεῶν, ὅτε μὴ Διὶ πατρί.
 τό ῥα τότε ἐκ χηλοῖο λαβὼν ἐκάθηρε θεείῳ
 πρῶτον, ἔπειτα δ' ἐνὶ ψ' ὕδατος καλῇσι ῥοῇσι,
 νίψατο δ' αὐτὸς χεῖρας, ἀφύσσατο δ' αἶθοπα
 οἶνον. 230

εὐχετ' ἔπειτα στὰς μέσῳ ἔρκει, λείβε δὲ οἶνον
 οὐρανὸν εἰσανιδῶν· Δία δ' οὐ λάθε τερπικέραυνον·
 “Ζεῦ ἄνα Δωδωναίε Πελασγικέ, τηλόθι ναίων,
 Δωδώνης μεδέων δυσχειμέρου, ἀμφὶ δέ σ' Ἑλλοί
 σοὶ ναίουσ' ὑποφῆται ἀνιπτόποδες χαμαιεῦναι· 235
 ἡμὲν δὴ ποτ' ἐμὸν ἔπος ἔκλυες εὐξαμένοιοι,
 τίμησας μὲν ἐμέ, μέγα δ' ἔψαο λαὸν Ἀχαιῶν·
 ἦδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήνηνον ἐέλδωρ.
 αὐτὸς μὲν γὰρ ἐγὼ μενέω νηῶν ἐν ἀγῶνι,

ἀλλ' ἔταρον πέμπω πολέσιν μετὰ Μυρμιδόνεσσι 240
 μάρνασθαι· τῷ κῦδος ἅμα πρόες, εὐρύοπα Ζεῦ,
 θάρσυνον δέ οἱ ἦτορ ἐνὶ φρεσίν, ὄφρα καὶ Ἑκτωρ
 εἴσεται, ἥ ῥα καὶ οἷος ἐπίστηται πολεμίζειν
 ἡμέτερος θεράπων, ἥ οἱ τότε χεῖρες ἄαπτοι
 μαίνονθ', ὅππότε ἔγώ περ ἴω μετὰ μῶλον Ἄρηος. 245
 αὐτὰρ ἐπεὶ κ' ἀπὸ ναῦφι μάχην ἐνοπὴν τε δίηται,
 ἀσκηθῆς μοι ἔπειτα θοὰς ἐπὶ νῆας ἵκοιτο
 τεύχεσί τε ξὺν πᾶσι καὶ ἀγχεμάχοις ἐτάροισιν."

ὥς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε μητίετα Ζεύς.
 τῷ δ' ἕτερον μὲν ἔδωκε πατήρ, ἕτερον δ' ἀνένευσε·
 νηῶν μὲν οἱ ἀπώσασθαι πόλεμόν τε μάχην τε 251
 δῶκε, σόον δ' ἀνένευσε μάχης ἐξαπονέεσθαι.

The Myrmidons pour forth on the Trojans like wasps from a nest.

ἦ τοι ὁ μὲν σπείσας τε καὶ εὐξάμενος Διὶ πατρὶ
 ἄψ κλισίην εἰσῆλθε, δέπας δ' ἀπέθηκ' ἐνὶ χηλῷ,
 στῇ δὲ πάροιθ' ἔλθων κλισίης, ἔτι δ' ἤθελε θυμῷ 255
 εἰσιδέειν Τρώων καὶ Ἀχαιῶν φύλοπιν αἰνὴν·
 οἱ δ' ἅμα Πατρόκλῳ μεγαλήτορι θωρηχθέντες
 ἔστιχον, ὄφρ' ἐν Τρωσὶ μέγα φρονέοντες ὄρουσαν.
 αὐτίκα δὲ σφήκεσσιν ἐοικότες ἐξεχέοντο
 εἰνοδίοις, οὓς παῖδες ἐριδμαίνωσιν ἔθοντες, 260
 αἰεὶ κερτομέοντες, ὁδῷ ἔπι οἰκί' ἔχοντας,
 νηπίαχοι· ξυνὸν δὲ κακὸν πολέεσσι τιθεῖσι·
 τοὺς δ' εἴ περ παρά τίς τε κιὼν ἄνθρωπος ὀδίτης
 κινήσῃ ἀέκων, οἱ δ' ἄλκιμον ἦτορ ἔχοντες
 πρόσσω πᾶς πέτεται καὶ ἀμύνει οἷσι τέκεσσι. 265
 τῶν τότε Μυρμιδόνες κραδίην καὶ θυμὸν ἔχοντες
 ἐκ νηῶν ἐχέοντο· βοὴ δ' ἄσβεστος ὀρώρει.
 Πάτροκλος δ' ἐτάροισιν ἐκέκλετο μακρὸν αὔσας·
 "Μυρμιδόνες, ἔταροι Πηληιάδεω Ἀχιλῆος,

ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἄλκῃς, 270
 ὥς ἂν Πηλεΐδην τιμήσομεν, ὃς μέγ' ἄριστος
 Ἀργείων παρὰ νηυσὶ καὶ ἀγχέμαχοι θεράποντες,
 γνῶ δὲ καὶ Ἀτρεΐδης εὐρὺν κρείων Ἀγαμέμνων
 ἦν ἄτην, ὃ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισεν."

ὥς εἰπὼν ὥτρυνε μένος καὶ θυμὸν ἐκάστου. 275
 ἐν δ' ἔπεσον Τρῶεσσιν ἀολλέες· ἀμφὶ δὲ νῆες
 σμερδαλέον κονάβησαν ἀυσάντων ὑπ' Ἀχαιῶν.
 Τρῶες δ' ὥς εἶδοντο Μενoitίου ἄλκιμον υἱόν,
 αὐτὸν καὶ θεράποντα σὺν ἔντεσι μαρμαίροντας,
 πᾶσιν ὀρίνθη θυμός, ἐκίνηθεν δὲ φύλαγες, 280
 ἐλπόμενοι παρὰ ναῦφι ποδώκεα Πηλεΐωνα
 μνηιθμὸν μὲν ἀπορρῖψαι, φιλότητα δ' ἐλέσθαι·
 πάπτηνεν δὲ ἕκαστος, ὅπη φύγοι αἰπὺν ὄλεθρον.

Patroklos and his men drive the Trojans from among the ships.

Πάτροκλος δὲ πρῶτος ἀκόντισε δουρὶ φαεινῷ
 ἀντικρὺς κατὰ μέσσον, ὅθι πλείστοι κλονέοντο, 285
 νηὶ πάρα πρυμνῇ μεγαθύμου Πρωτεσιλάου,
 καὶ βάλε Πυραίχμην, ὃς Παίονας ἵπποκορυστὰς
 ἦγαγεν ἐξ Ἀμυδῶνος ἀπ' Ἀξιοῦ εὐρὺν ῥέοντος·
 τὸν βάλε δεξιὸν ὦμον· ὁ δ' ὕπτιος ἐν κονίῃσι
 κάππεσεν οἰμῶξας, ἔταροι δέ μιν ἀμφιφόβηθεν 290
 Παίονες· ἐν γὰρ Πάτροκλος φόβον ἦκεν ἅπασιν
 ἡγεμόνα κτείνας, ὃς ἀριστεύεσκε μάχεσθαι.
 ἐκ νηῶν δ' ἔλασεν, κατὰ δ' ἔσβεσεν αἰθόμενον πῦρ.
 ἡμιδαῆς δ' ἄρα νηὺς λίπετ' αὐτόθι· τοὶ δὲ φόβηθεν
 Τρῶες θεσπεσίῳ ὁμῶδω, Δαναοὶ δ' ἐπέχυντο 295
 νῆας ἀνὰ γλαφυράς· ὁμαδος δ' ἀλίαςτος ἐτύχθη.
 ὥς δ' ὅτ' ἀφ' ὑψηλῆς κορυφῆς ὄρεος μεγάλοιο
 κινήσῃ πυκινὴν νεφέλην στεροπηγερέτα Ζεὺς,
 ἔκ τ' ἔφανευ πᾶσαι σκοπιαὶ καὶ πρόωνες ἄεροι

καὶ νάπαι, οὐρανόθεν δ' ἄρ' ὑπερράγη ἄσπετος
αἰθήρ, 300

ὥς Δαναοὶ νηῶν μὲν ἀπωσάμενοι δήιον πῦρ
τυτθὸν ἀνέπνευσαν, πολέμου δ' οὐ γίγνεται ἔρωή·
οὐ γάρ πώ τι Τρῶες ἀρηιφίλων ὑπ' Ἀχαιῶν
προτροπάδην φοβέοντο μελαινάων ἀπὸ νηῶν,
ἀλλ' ἔτ' ἄρ' ἀνθίσταντο, νεῶν δ' ὑπόεικον ἀνάγκη.

But the battle still rageth furiously.

ἔνθα δ' ἀνὴρ ἔλεν ἄνδρα κεδασθείσης ὑσμίνης 306
ἡγεμόνων, πρῶτος δὲ Μενoitίου ἄλκιμος υἱός.
αὐτίκ' ἄρα στρεφθέντος Ἀρηιλύκου βάλε μῆρον
ἔγχεϊ ὀξυόεντι, διαπρὸ δὲ χαλκὸν ἔλασσε·
ῥῆξεν δ' ὀστέον ἔγχος, ὃ δὲ πρηνὴς ἐπὶ γαίῃ 310
κάππεσ'. ἀτὰρ Μενέλαος ἀρήιος οὔτα Θόαντα
στέρνον γυμνωθέντα παρ' ἀσπίδα, λῦσε δὲ γυῖα.
Φυλεΐδης δ' Ἀμφικλον ἐφορμηθέντα δοκεύσας
ἔφθη ὀρεξάμενος πρυμνὸν σκέλος, ἔνθα πάχιστος
μυὼν ἀνθρώπου πέλεται· περὶ δ' ἔγχεος αἰχμῇ 315
νεῦρα δισχίσθη, τὸν δὲ σκότος ὅσσε κάλυψε.
Νεστορίδαι δ' ὁ μὲν οὔτασ' Ἀτύμνιον ὀξεί δουρὶ
Ἀντίλοχος, λαπάρης δὲ διήλασε χάλκεον ἔγχος·
ἤριπε δὲ προπάροιθε. Μάρις δ' αὐτοσχεδὰ δουρὶ
Ἀντιλόχῳ ἐπόρουσε κασιγνήτοιο χολωθείς, 320
στάς πρόσθεν νέκυος· τοῦ δ' ἀντίθεος Θρασυμήδης
ἔφθη ὀρεξάμενος πρὶν οὐτάσαι, οὐδ' ἀφάμαρτεν,
ᾧμον ἄφαρ· πρυμνὸν δὲ βραχίονα δουρὸς ἀκωκῇ
δρύνψ' ἀπὸ μυώνων, ἀπὸ δ' ὀστέον ἄχρις ἄραξε.
δούπησεν δὲ πεσών, κατὰ δὲ σκότος ὅσσε κάλυψεν.
ὥς τῶ μὲν δοιοῖσι κασιγνήτοισι δαμέντε 326
βήτην εἰς ἔρεβος, Σαρπηδόνης ἐσθλοὶ ἐταῖροι,
νῆες ἀκοντισταὶ Ἀμισωδάρου, ὅς ῥα Χίμαιραν

θρέψεν ἄμαιμακέτην πολέσιν κακὸν ἀνθρώποισιν.
 Αἴας δὲ Κλεόβουλον Ὀιλιάδης ἐπορούσας 330

ζῶν ἐλε, βλαφθέντα κατὰ κλόνον· ἀλλὰ οἱ αὖθι
 λῦσε μένος, πλήξας ξίφει αὐχένα κωπήεντι.

πᾶν δ' ὑπεθερμάνθη ξίφος αἵματι· τὸν δὲ κατ' ὅσσε
 ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταιή.

Πηνέλεως δὲ Λύκων τε συνέδραμον· ἔγχεσι μὲν γὰρ
 ἤμβροτον ἀλλήλων, μέλεον δ' ἠκόντισαν ἄμφω, 336

τῷ δ' αὖτις ξιφέεσσι συνέδραμον. ἔνθα Λύκων μὲν
 ἵπποκόμου κόρυθος φάλον ἤλασεν, ἄμφι δὲ καυλὸν

φάσγανον ἐρραίσθη· ὁ δ' ὑπ' οὔατος αὐχένα θείνε
 Πηνέλεως, πᾶν δ' εἴσω ἔδυ ξίφος, ἔσχεθε δ' οἶον 340

δέρμα, παρηέρθη δὲ κίρη, ὑπέλυντο δὲ γυῖα.

Μηριόνης δ' Ἀκάμαντα κιχεῖς ποσὶ καρπαλίμοισι
 νύξ' ἵππων ἐπιβησόμενοι κατὰ δεξιὸν ὦμον·

ἤριπε δ' ἐξ ὀχέων, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλὺς.
 Ἰδομενεὺς δ' Ἐρύμαντα κατὰ στόμα νηλεί χαλκῷ

νύξε· τὸ δ' ἀντικρὺς δόρυ χάλκεον ἐξεπέρησε 346
 νέρθεν ὑπ' ἐγκεφάλαιο, κέασσε δ' ἄρ' ὅστέα λευκά·

ἐκ δ' ἐτίναχθεν ὀδόντες, ἐνέπλησθεν δέ οἱ ἄμφω
 αἵματος ὀφθαλμοί· τὸ δ' ἀνὰ στόμα καὶ κατὰ ῥίνας

πρῆσε χανών· θανάτου δὲ μέλαν νέφος ἀμφεκά-
 λυψεν. 350

οὔτοι ἄρ' ἠγεμόνες Δαναῶν ἔλον ἄνδρα ἕκαστος.
 ὥς δὲ λύκοι ἄρνεσσιν ἐπέχραον ἢ ἐρίφοισι

σύνται, ὑπὲκ μῆλων αἰρεύμενοι, αἶ τ' ἐν ὄρεσσι
 ποιμένος ἀφραδίῃσι διέτμαγεν· οἱ δὲ ἰδόντες

αἶψα διαρπάζουσιν ἀνάλκιδα θυμὸν ἐχούσας· 355

ὥς Δαναοὶ Τρώεσσιν ἐπέχραον· οἱ δὲ φόβοιο
 δυσκελίδου μνήσαντο, λάθοντο δὲ θούριδος ἀλκῆς.

Αἴας δ' ὁ μέγας αἰὲν ἐφ' Ἑκτορι χαλκοκορυστῇ
 ἔετ' ἀκοντίσσαι· ὁ δὲ ἰδρεῖη πολέμοιο,

ἀσπίδι ταυρείῃ κεκαλυμμένος εὐρέας ὦμους, 360
 σκέπτειτ' ὀιστῶν τε ῥοῖζον καὶ δοῦπον ἀκόντων.
 ἦ μὲν δὴ γίγνωσκε μάχης ἑτεραλκέα νίκην·
 ἀλλὰ καὶ ὥς ἀνέμιμνε, σάω δ' ἐρίηρας ἐταίρους.

The Trojans are routed. Hektor in his chariot fleeth across the fosse pursued by Patroklos.

ὥς δ' ὅτ' ἀπ' Οὐλύμπου νέφος ἔρχεται οὐρανὸν
 εἶσω

αἰθέρος ἐκ δίης, ὅτε τε Ζεὺς λαίλαπα τείνῃ, 365

ὥς τῶν ἐκ νηῶν γένετο ἰαχὴ τε φόβος τε,
 οὐδὲ κατὰ μοῖραν πέραον πάλιν. Ἕκτορα δ' ἵπποι

ἔκφερον ὠκύποδες σὺν τεύχεσι, λείπε δὲ λαὸν

Τρωικόν, οὓς ἀέκοντας ὀρυκτὴ τάφρος ἔρυκε.

πολλοὶ δ' ἐν τάφρῳ ἐρυσάρματες ὠκέες ἵπποι 370

ἄξαντ' ἐν πρώτῳ ῥυμῷ λίπον ἄρματ' ἀνάκτων.

Πάτροκλος δ' ἔπετο σφεδανὸν Δαναοῖσι κελεύων,

Τρῳσὶ κακὰ φρονέων· οἱ δὲ ἰαχῇ τε φόβῳ τε

πάσας πλησαν ὁδοὺς, ἐπεὶ ἄρ τμάγεν· ὕψι δ' ἀέλλη

σκίδναθ' ὑπαὶ νεφέων, τανύουντο δὲ μώνυχες ἵπποι

ἄψορρον προτὶ ἄστυ νεῶν ἄπο καὶ κλισιάων. 376

Πάτροκλος δ', ἧ πλείστον ὀρινόμενον ἶδε λαόν,

τῇ ῥ' ἔχ' ὁμοκλήσας· ὑπὸ δ' ἄξοσι φῶτες ἐπιπτον

πρηνέες ἐξ ὀχέων, δίφροι δ' ἀνακυμβαλίαςον.

ἀντικρὺς δ' ἄρα τάφρον ὑπέρθορον ὠκέες ἵπποι 380

[ἄμβροτοι, οὓς Πηλῆι θεοὶ δόσαν ἀγλαὰ δῶρα],

πρόσσω ἰέμενοι, ἐπὶ δ' Ἕκτορι κέκλετο θυμός·

ἔετο γὰρ βαλέειν· τὸν δ' ἔκφερον ὠκέες ἵπποι.

ὥς δ' ὑπὸ λαίλαπι πᾶσα κελαινὴ βέβριθε χθών

ἤματ' ὀπωρινῷ, ὅτε λαβρότατον χέει ὕδωρ 385

Ζεὺς, ὅτε δὴ ῥ' ἀνδρεσσι κοτεσσάμενος χαλεπήνῃ,

οἳ βίῃ εἰν ἀγορῇ σκολιάς κρίνωσι θέμιστας,

ἐκ δὲ δίκην ἐλάσωσι, θεῶν ὄπιν οὐκ ἀλέγοντες·
 τῶν δέ τε πάντες μὲν ποταμοὶ πλήθουσι ῥέοντες,
 πολλὰς δὲ κλιτῦς τότ' ἀποτμήγουσι χαράδραι, 390
 ἐς δ' ἄλα πορφυρέην μεγάλα στενάχουσι ῥέουσai
 ἐξ ὀρέων ἐπὶ κάρ, μινύθει δέ τε ἔργ' ἀνθρώπων·
 ὥς ἵπποι Τρῳαὶ μεγάλα στενάχοντο θέουσai.

Patroklos keepeth the Trojans from the city and slayeth divers of them.

Πάτροκλος δ' ἐπεὶ οὖν πρώτας ἐπέκερσε φά-
 λαγας,

ἄψ' ἐπὶ νῆας ἔεργε παλιμπετές, οὐδὲ πόληος 395
 εἶα ἰεμένους ἐπιβαινέμεν, ἀλλὰ μεσηγὺν
 νηῶν καὶ ποταμοῦ καὶ τείχεος ὑψηλοῖο
 κτεῖνε μεταΐσσων, πολέων δ' ἀπετίνυτο ποινήν.
 ἔνθ' ἦ τοι Πρόνοον πρῶτον βάλε δουρὶ φαεινῷ,
 στέρνον γυμνωθέντα παρ' ἀσπίδα, λῦσε δὲ γυῖα· 400
 δούπησεν δὲ πεσών. ὁ δὲ Θέστορα Ἦνοπος υἱὸν
 δεύτερον ὀρμηθεῖς—ὁ μὲν εὐξέστω ἐνὶ δίφρῳ
 ἦστο ἀλείς· ἐκ γὰρ πλήγη φρένας, ἐκ δ' ἄρα χειρῶν
 ἠνία ἠίχθησαν· ὁ δ' ἔγχει νύξε παραστὰς
 γναθμὸν δεξιτερόν, διὰ δ' αὐτοῦ πείρειν ὀδόντων, 405
 ἔλκε δὲ δουρὸς ἐλὼν ὑπὲρ ἄντυγος, ὥς ὅτε τις φῶς
 πέτρῃ ἐπὶ προβλήτι καθήμενος ἱερὸν ἰχθὺν
 ἐκ πόντοιο θύραζε λίνῳ καὶ ἦνοπι χαλκῷ·
 ὥς ἔλκ' ἐκ δίφροιο κεχηνότα δουρὶ φαεινῷ,
 καδ δ' ἄρ' ἐπὶ στόμ' ἔωσε· πεσόντα δέ μιν λίπε
 θυμός.

410

αὐτὰρ ἔπειτ' Ἐρύλαον ἐπεσσύμενον βάλε πέτρῳ
 μέσσην κακ κεφαλὴν· ἦ δ' ἄνδιχα πᾶσα κεάσθη
 ἐν κόρυθι βριαρῇ· ὁ δ' ἄρα πρηνὴς ἐπὶ γαίῃ
 κάππεσεν, ἀμφὶ δέ μιν θάνατος χύτο θυμοραϊστής.

αὐτὰρ ἔπειτ' Ἑρύμαντα καὶ Ἀμφοτερόν καὶ Ἐπάλ-
την 415

Τληπόλεμόν τε Δαμαστορίδην Ἐχίον τε Πύριν τε
Ἴφέα τ' Εὐιππόν τε καὶ Ἀργεάδην Πολύμηλον
πάντας ἐπασσυντέρους πέλασε χθονὶ πουλυβοτείρῃ.

Σαρπηδὼν δ' ὥς οὖν ἴδ' ἀμιτροχίτωνας ἑταίρους
χέρσ' ὑπο Πατρόκλοιο Μενoitιάδαο δαμέντας, 420

κέκλετ' ἄρ' ἀντιθέοισι καθαπτόμενος Λυκίοισιν·

“αἰδῶς, ὦ Λύκιοι, πόσε φεύγετε; νῦν θοοὶ ἔστε·

ἀντήσω γὰρ ἐγὼ τοῦδ' ἀνέρος, ὄφρα δαείω,

ὅς τις ὅδε κρατέει καὶ δὴ κακὰ πολλὰ ἔοργε 424

Τρῶας, ἐπεὶ πολλῶν τε καὶ ἐσθλῶν γούνατ' ἔλυσεν.”

*How Sarpedon encountereth Patroklos, and how Zeus debuteth
whether he shall suffer Sarpedon to be slain, and of the counsel
of Hera thereon.*

ἧ ῥα καὶ ἐξ ὀχέων σὺν τεύχεσιν ἄλτο χαμᾶζε.

Πάτροκλος δ' ἐτέρωθεν, ἐπεὶ ἴδεν, ἔκθορε δίφρου.

οἱ δ', ὥς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι

πέτρῃ ἐφ' ὑψηλῇ μεγάλα κλάζοντε μάχωνται,

ὥς οἱ κεκλήγοντες ἐπ' ἀλλήλοισιν ὄρουσαν. 430

τοὺς δὲ ἰδὼν ἐλέησε Κρόνου πάϊς ἀγκυλομήτεω,

Ἥρην δὲ προσέειπε κασιγνήτην ἄλοχόν τε·

“ὦ μοι ἐγὼν, ὃ τέ μοι Σαρπηδόνα φίλτατον ἀνδρῶν

μοῖρ' ὑπὸ Πατρόκλοιο Μενoitιάδαο δαμῆναι.

διχθὰ δέ μοι κραδίη μέμονε φρεσὶν ὀρμαίνουσι, 435

ἧ μιν ζῶν ἐόντα μάχης ἄπο δακρυοέσσης

θείῳ ἀναρπάξας Λυκίης ἐν πίοιι δήμῳ,

ἧ ἤδη ὑπὸ χερσὶ Μενoitιάδαο δαμάσσω.”

τὸν δ' ἡμείβετ' ἔπειτα βοῶπις πότνια Ἥρῃ·

“αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες. 440

ἄνδρα θνητὸν ἐόντα, πᾶλαι πεπρωμένον αἴσῃ,

ἄψ' ἐθέλεις θανάτοιο δυσηχέος ἐξαναλῦσαι ;
 ἔρδ'· ἀτὰρ οὐ τοι πάντες ἐπαινέομεν θεοὶ ἄλλοι.
 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν·
 αἶ κε ζὼν πέμψης Σαρπηδόνα ὄνδε δόμονδε, 445
 φράζεο, μή τις ἔπειτα θεῶν ἐθέλῃσι καὶ ἄλλος
 πέμπειν ὃν φίλον υἱὸν ἀπὸ κρατερῆς ὑσμίνης·
 πολλοὶ γὰρ περὶ ἄστν μέγα Πριάμοιο μάχονται
 υἷες ἀθανάτων, τοῖσιν κότον αἰνὸν ἐνήσεις.
 ἀλλ' εἴ τοι φίλος ἐστί, τεὸν δ' ὀλοφύρεται ἦτορ, 450
 ἦ τοι μὲν μιν ἔασον ἐνὶ κρατερῇ ὑσμίνῃ
 χέρσ' ὑπο Πατρόκλοιο Μενoitιιάδαο δαμῆναι·
 αὐτὰρ ἐπεὶ δὴ τὸν γε λῖπη ψυχὴ τε καὶ αἰὼν,
 πέμπειν μιν Θάνατόν τε φέρειν καὶ ἥδυμον Ὕπνον,
 εἰς ὃ κε δὴ Λυκίης εὐρείης δῆμον ἵκωνται, 455
 ἔνθα ἐταρχύσουσι κασίγνητοί τε ἔται τε
 τύμβῳ τε στήλῃ τε· τὸ γὰρ γέρας ἐστὶ θανόντων."

Patroklos slays the Sarpedon's squire. Sarpedon, missing Patroklos, kills the horse Pedasos.

ὥς ἔφατ', οὐδ' ἀπίθῃσε πατὴρ ἀνδρῶν τε θεῶν τε.
 αἵματοέσσας δὲ ψιάδας κατέχευεν ἔραζε
 παῖδα φίλον τιμῶν, τὸν οἱ Πάτροκλος ἔμελλε 460
 φθίσειν ἐν Τροίῃ ἐριβώλακι, τηλόθι πάτρης.

οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
 ἔνθ' ἦ τοι Πάτροκλος ἀγακλειτὸν Θρασύμηλον,
 ὃς ῥ' ἦνς θεράπων Σαρπηδόνος ἦεν ἄνακτος,
 τὸν βάλε νεΐαιραν κατὰ γαστέρα, λῦσε δὲ γυνῖα· 465
 Σαρπηδὼν δ' αὐτοῦ μὲν ἀπήμβροτε δουρὶ φαεινῷ
 δεύτερος ὀρμηθεὶς, ὃ δὲ Πήδασον οὐτάσεν ἵππον
 ἔγχρῃ δεξιὸν ὦμον· ὃ δ' ἔβραχε θυμὸν αἰσθων,
 καὶ δ' ἔπεσ' ἐν κονίῃσι μακῶν, ἀπὸ δ' ἔπτατο
 θυμός.

τὼ δὲ διαστήτην, κρίκε δὲ ζυγόν, ἡνία δέ σφι 470
 σύγχυτ', ἐπεὶ δὴ κεῖτο παρήορος ἐν κονίησι.
 τοῖο μὲν Αὐτομέδων δουρικλυτὸς εὔρετο τέκμωρ·
 σπασσάμενος τανύηκες ἄορ παχέος παρὰ μηροῦ,
 αἶξας ἀπέκοψε παρήορον οὐδὲ μάτησε,
 τὼ δ' ἰθυυθήτην, ἐν δὲ ῥυτῆρσι τάνυσθεν· 475
 τὼ δ' αὖτις συνίτην ἔριδος πέρι θυμοβόροιο.

Of the slaying of Sarpedon.

ἔνθ' αὖ Σαρπηδὼν μὲν ἀπήμβροτε δουρὶ φαεινῷ,
 Πατρόκλου δ' ὑπὲρ ὧμον ἀριστερὸν ἤλυθ' ἀκωκὴ
 ἔγχεος, οὐδ' ἔβαλ' αὐτόν· ὁ δ' ὕστερος ὠρνυτο
 χαλκῷ

Πάτροκλος· τοῦ δ' οὐχ ἄλιον βέλος ἔκφυγε χειρός,
 ἀλλ' ἔβαλ', ἐνθ' ἄρα τε φρένες ἔρχεται ἀμφ' ἀδινὸν
 κῆρ. 481

ἤριπε δ', ὥς ὅτε τις δρῦς ἤριπεν ἢ ἀχερωὶς
 ἢ ἐπίτυς βλωθρῇ, τήν τ' οὖρεσι τέκτονες ἄνδρες
 ἐξέταμον πελέκεσσι νείκεσι νήιον εἶναι·

ὥς ὁ πρόσθ' ἵππων καὶ δίφρου κεῖτο τανυσθεὶς, 485
 βεβρυχὼς κόνιος δεδραγμένος αἵματοέσσης.

ἤυτε ταῦρον ἔπεφνε λέων ἀγέληφι μετελθών,
 αἶθωνα μεγάλθυμον, ἐν εἰλιπόδεσσι βόεσσιν,
 ὦλετό τε στενάχων ὑπὸ γαμφηλῆσι λέοντος,
 ὥς ὑπὸ Πατρόκλῳ Λυκίων ἀγὸς ἀσπιστάων 490

κτεινόμενος μενέαινε, φίλον δ' ὀνόμηνεν ἐταῖρον·
 “Ἰλαῦκε πέπον, πολεμιστὰ μετ' ἀνδράσι, νῦν σε
 μάλα χρῆ

αἰχμητήν τ' ἔμεναι καὶ θαρσαλέον πολεμιστήν·
 νῦν τοι ἐελδέσθω πόλεμος κακός, εἰ θεός ἐστι.
 πρῶτα μὲν ὄτρυνον Λυκίων ἡγήτορας ἄνδρας, 495

πάντῃ ἐποιχόμενος. Σαρπηδόνοσ ἀμφιμάχεσθαι·
 αὐτὰρ ἔπειτα καὶ αὐτὸς ἐμεῦ περὶ μάρναο χαλκῷ.
 σοὶ γὰρ ἐγὼ καὶ ἔπειτα κατηφείη καὶ ὄνειδος
 ἔσσομαι ἤματα πάντα διαμπερές, εἰ κέ μ' Ἀχαιοὶ
 τεύχεα συλήσωσι νεῶν ἐν ἀγῶνι πεσόντα. 500
 ἀλλ' ἔχεο κρατερῶς, ὄτρυνε δὲ λαὸν ἅπαντα."

ὥς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψεν
 ὀφθαλμοὺς ῥῖνός θ'. ὁ δὲ λάξ ἐν στήθεσι βαίνων
 ἐκ χροὸς ἔλκε δόρυ, προτὶ δὲ φρένες αὐτῷ ἔποντο·
 τοῖο δ' ἅμα ψυχὴν τε καὶ ἔγχεος ἐξέρυσ' αἰχ-
 μὴν. 505

Μυρμιδόνες δ' αὐτοῦ σχέθον ἵππους φυσιόοντας,
 ἱεμένους φοβέεσθαι, ἐπεὶ λίπεν ἄρματ' ἀνάκτων.

*Glaukos remarks that he has seen of his wound, that he may resemble
 Sarpedon's body.*

Γλαῦκῳ δ' αἰνὸν ἄχος γένετο φθογγῆς αἰοῖντι·
 ὠρίνθη δέ οἱ ἦτορ, ὃ τ' οὐ δύνατο προσαμῦναι.
 χειρὶ δ' ἐλὼν ἐπῖεξε βραχίονα· τείρε γὰρ αὐτὸν 510
 ἔλκος, ὃ δὴ μιν Τεῦκρος ἐπεσσύμενον βάλεν ἰφί-
 τεύχεος ὑψηλοῖο, ἀρὴν ἐτάροισιν ἀμύνων.
 εὐχόμενος δ' ἄρα εἶπεν ἐκηβόλῳ Ἀπόλλωνι·
 "κλυῖθι, ἄναξ, ὅς που Λυκίης ἐν πίοισι δῆμῳ
 εἰς ἣ ἐνὶ Τροίῃ· δύνασαι δὲ σὺ πάντοσ' ἀκούειν 515
 ἀνέρι κηδομένῳ, ὥς νῦν ἐμὲ κῆδος ἰκάνει.
 ἔλκος μὲν γὰρ ἔχω τόδε καρτερόν, ἀμφὶ δέ μοι χεῖρ
 ὀξείης ὀδύνησιν ἐλήλαται, οὐδέ μοι αἷμα
 τερσῆναι δύναται, βαρύθει δέ μοι ὦμος ὑπ' αὐτοῦ·
 ἔγχος δ' οὐ δύναμαι σχεῖν ἔμπεδον, οὐδὲ μάχεσθαι
 ἐλθὼν δυσμενέεσσιν. ἀνὴρ δ' ὠριστος ὄλωλε, 521
 Σαρπηδὼν Διὸς υἱός· ὁ δ' οὐδ' οὐ παιδὸς ἀμύνει.

ἀλλὰ σύ πέρ μοι, ἄναξ, τόδε καρτερὸν ἔλκος ἄκεσσαι,
κοίμησον δ' ὀδύνας, δὸς δὲ κράτος, ὅφρ' ἐτάροισι
κεκλόμενος Λυκίοισιν ἐποτρύνω πολεμίζειν, 525
αὐτός τ' ἀμφὶ νέκυι κατατεθνηῶτι μάχωμαι."

His prayer being heard, Glaukos rallyeth the Lykians and Trojans.

ὧς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλ-
λων.

αὐτίκα παῦσ' ὀδύνας, ἀπὸ δ' ἔλκος ἀργαλέοιο
αἷμα μέλαν τέρσηνε, μένος δέ οἱ ἔμβαλε θυμῷ.
Γλαῦκος δ' ἔγνω ἧσιν ἐνὶ φρεσὶ, γήθησέν τε, 530
ὅττι οἱ ὄκ' ἤκουσε μέγας θεὸς εὐξαμένοιο.
πρῶτα μὲν ὥτρυνεν Λυκίων ἡγήτορας ἄνδρας,
πάντῃ ἐποιχόμενος, Σαρπηδόνος ἀμφιμάχεσθαι·
αὐτὰρ ἔπειτα μετὰ Τρῶας κίε μακρὰ βιβιάσθων, 534
Πουλυδάμαντ' ἐπι Πανθοΐδην καὶ Ἀγήνορα δῖον,
βῆ δὲ μετ' Αἰνεΐαν τε καὶ Ἑκτορα χαλκοκορυστήν.
ἀγχοῦ δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα·
"Ἑκτορ, νῦν δὴ πάγχυ λελασμένος εἰς ἐπικούρων,
οἷ σέθεν εἵνεκα τῆλε φίλων καὶ πατρίδος αἷης
θυμὸν ἀποφθινύθουσι, σὺ δ' οὐκ ἐθέλεις ἐπαμύνειν.
κεῖται Σαρπηδὼν Λυκίων ἀγὸς ἀσπιστάων, 541
ὃς Λυκίην εἵρυτο δίκησί τε καὶ σθίνει ᾧ·
τὸν δ' ὑπὸ Πατρόκλῳ δάμασ' ἔγχει χάλκεος Ἄρης.
ἀλλὰ, φίλοι, πάρστητε, νεμεσσήθητε δὲ θυμῷ,
μὴ ἀπὸ τεύχε' ἔλωνται, ἀεικίσσωσι δὲ νεκρὸν 545
Μυρμιδόνες, Δαναῶν κεχολωμένοι, ὅσσοι ὄλοντο,
τοὺς ἐπὶ νηυσὶ θοῇσιν ἐπέφνομεν ἐγχείησιν."

Both sides gather about Sarpedon's body.

ὧς ἔφατο, Τρῶας δὲ κατὰ κρήθην λάβε πένθος
ἄσχετον, οὐκ ἐπιεικτόν, ἐπεὶ σφισιν ἔρμα πόλλης

ἔσκε, καὶ ἄλλοδαπὸς περ ἐὼν· πολέες γὰρ ἄμ'
αὐτῷ 550

λαοὶ ἔποντ', ἐν δ' αὐτὸς ἀριστεύεσκε μάχεσθαι.
βὰν δ' ἰθὺς Δαναῶν λεληημένοι· ἦρχε δ' ἄρα σφιν
Ἴκτωρ χωόμενος Σαρπηδόιος. αὐτὰρ Ἀχαιοὺς
ὄρσε Μενoitιάδεω Πατροκλῆος λάσιον κῆρ·
Ἄϊαντε πρῶτῳ προσέφη, μεμαῶτε καὶ αὐτῷ· 555
“ Ἄϊαντε, νῦν σφῶιν ἀμύνεσθαι φίλον ἔστω,
οἰοί περ πάρος ἦτε μετ' ἀνδράσιν, ἧ καὶ ἀρείους.
κεῖται ἀνὴρ, ὃς πρῶτος ἐσήλατο τείχος Ἀχαιῶν,
Σαρπηδῶν· ἀλλ' εἴ μιν ἀεικισσαίμεθ' ἐλόντες,
τεύχεά τ' ὥμοιιν ἀφελοίμεθα, καί τιν' ἐταίρων 560
αὐτοῦ ἀμυνομένων δαμασσίμεθα νηλεὲς χαλκῷ.”

Of the fighting over the body of Sarpedon.

ὣς ἔφαθ', οἱ δὲ καὶ αὐτοὶ ἀλέξασθαι μενέαινον.
οἱ δ' ἐπεὶ ἀμφοτέρωθεν ἐκαρτύναντο φάλαγγας,
Τρῶες καὶ Λύκιοι καὶ Μυρμιδόνες καὶ Ἀχαιοί,
σύμβalon ἀμφὶ νέκυι κατατεθνηῶτι μάχεσθαι 565
δεινὸν αὖσαντες· μέγα δ' ἔβραχε τεύχεα φωτῶν.
Ζεὺς δ' ἐπὶ νύκτ' ὀλοὴν τάνυσσε κρατερῇ ὕσμινῃ,
ὄφρα φίλῳ περὶ παιδὶ μάχης ὀλοὸς πόνος εἴη.

ὥσαν δὲ πρότεροι Τρῶες ἐλίκωπας Ἀχαιοὺς·
βλήτο γὰρ οὐ τι κάκιστος ἀνὴρ μετὰ Μυρμιδόνεσ-
σιν, 570

υἱὸς Ἀγακλῆος μεγαθύμου, δῖος Ἐπειρεὺς,
ὃς ῥ' ἐν Βουδείῳ ἐν ναιομένῳ ἤηρασσε
τὸ πρὶν· ἀτὰρ τότε γ' ἐσθλὸν ἀνεψιὸν ἐξεναρίξας
ἐς Πηλῇ' ἰκέτευσε καὶ ἐς Θέτιν ἀργυρόπεζαν·
οἱ δ' ἄμ' Ἀχιλλεῖ ρήξήνορι πέμπον ἔπεσθαι 575
Ἴλιον εἰς εὐπῶλον, ἵνα Τρώεσσι μάχοιτο.
τόν ῥα τὸθ' ἀπτόμενον νέκυος βάλε φαίδιμος Ἴκτωρ

χερμαδίῳ κεφαλὴν· ἡ δ' ἄνδιχα πᾶσα κεάσθη
 ἐν κόρυθι βριαρῇ· ὁ δ' ἄρα πρηνὴς ἐπὶ νεκρῷ
 κάππεσεν, ἀμφὶ δέ μιν θάνατος χύτο θυμοραϊστής.
 Πατρόκλῳ δ' ἄρ' ἄχος γένετο φθιμένου ἐτάριοιο, 581
 ἴθυσεν δὲ διὰ προμάχων ἱρηκι ἐοικῶς
 ὠκέι, ὅς τ' ἐφόβησε κολοιούς τε ψῆράς τε·
 ὥς ἰθὺς Λυκίων, Πατρόκλεις ἵπποκέλευθε,
 ἔσσυο καὶ Τρώων, κεχόλωσο δὲ κῆρ ἐτάριοιο. 585
 καὶ ῥ' ἔβαλε Σθενέλαον Ἰθαιμένεος φίλον υἱὸν
 ἀνχένα χερμαδίῳ, ῥῆξεν δ' ἀπὸ τοῖο τένοντας.
 χώρησαν δ' ὑπὸ τε πρόμαχοι καὶ φαίδιμος Ἔκτωρ.
 ὄσση δ' αἰγανέης ῥιπὴ ταναοῖο τέτυκται,
 ἦν ῥά τ' ἀνὴρ ἀφείη πειρώμενος ἢ ἐν ἀέθλῳ 590
 ἢ ἐ καὶ ἐν πολέμῳ δηίων ὑπο θυμοραϊστέων,
 τόσσον ἐχώρησαν Τρῶες, ὅσαντο δ' Ἀχαιοί.
 Γλαῦκος δὲ πρῶτος, Λυκίων ἀγὸς ἀσπιστίων,
 ἐτράπετ', ἔκτεινεν δὲ Βαθυκλῆα μεγάλθυμον,
 Χάλκωνος φίλον υἱόν, ὃς Ἑλλάδι οἰκία ναίων 595
 ὄλβῳ τε πλούτῳ τε μετέπρεπε Μυρμιδόνεσσι.
 τὸν μὲν ἄρα Γλαῦκος στήθος μέσον οὔτασε δουρί,
 στρεφθεὶς ἐξαπίνης, ὅτε μιν κατέμαρπτε διώκων·
 δούπησεν δὲ πεσών· πυκινὸν δ' ἄχος ἔλλαβ'·
 Ἀχαιοὺς,
 ὥς ἔπεσ' ἐσθλὸς ἀνὴρ· μέγα δὲ Τρῶες κεχάροντο,
 στὰν δ' ἀμφ' αὐτὸν ἰόντες ἀολλέες· οὐδ' ἄρ'
 Ἀχαιοὶ 601
 ἀλκῆς ἐξελάθοντο, μένος δ' ἰθὺς φέρον αὐτῶν.
 ἐνθ' αὖ Μηριόνης Τρώων ἔλειν ἄνδρα κορυστήν,
 Λαόγονον θρασὺν υἱὸν Ὀνήτορος, ὃς Διὸς ἱρεὺς
 Ἰδαίου ἐτέτυκτο, θεὸς δ' ὥς τίετο δῆμῳ· 605
 τὸν βάλ' ὑπὸ γναθμοῖο καὶ οὔατος· ὦκα δὲ θυμὸς
 ὄχετ' ἀπὸ μελέων, στυγερὸς δ' ἄρα μιν σκότος εἶλεν.

Λινείας δ' ἐπὶ Μηριόνη δόρυ χάλκεον ἤκεν·
 ἔλπετο γὰρ τεύξεσθαι ὑπασπίδια προβιβώντος.
 ἀλλ' ὁ μὲν ἅντα ἰδὼν ἡλεύατο χάλκεον ἔγχος· 610
 πρόσσω γὰρ κατέκνυψε, τὸ δ' ἐξόπιθεν δόρυ μακρὸν
 οὔδαι ἐνισκίμφθη, ἐπὶ δ' οὐρίαχος πελεμίχθη
 ἔγχος· ἔνθα δ' ἔπειτ' ἀφίει μένος ὄβριμος Ἄρης.
 [αἰχμὴ δ' Λινείαιο κραδαινομένη κατὰ γαίης
 ὥχετ', ἐπεὶ ῥ' ἄλιον στιβαρῆς ἀπὸ χειρὸς ὄρουσεν.]
 Λινείας δ' ἄρα θυμὸν ἐχώσατο φώνησέν τε· 616
 “Μηριόνη, τάχα κέν σε καὶ ὀρχηστήν περ εὐόντα
 ἔγχος ἐμὸν κατέπαυσε διαμπερές, εἴ σ' ἔβαλὸν περ.”
 τὸν δ' αὖ Μηριόνης δουρικλυτὸς ἀντίον ἦ᾽δα·
 “Λινεία, χαλεπὸν σε καὶ ἴφθιμόν περ εὐόντα 620
 πάντων ἀνθρώπων σβέσσαι μένος, ὅς κέ σευ ἅντα
 ἔλθῃ ἀμυνόμενος· θνητὸς δέ νυ καὶ σὺ τέτυξαι.
 εἰ καὶ ἐγὼ σε βάλοιμι τυχῶν μέσον ὀξεί χαλκῷ,
 αἰψά κε καὶ κρατερός περ εὐὼν καὶ χερσὶ πεποιθὼς
 εὐχος ἐμοὶ δοίης, ψυχὴν δ' Ἰλιδι κλυτοπόλῳ.” 625
 ὣς φάτο, τὸν δ' ἐνέειπε Μενoitίου ἄλκιμος υἱός·
 “Μηριόνη, τί σὺ ταῦτα καὶ ἐσθλὸς εὐὼν ἀγορεύεις;
 ὦ πέπον, οὐ τοι Ἴρῳες ὀνιδείοις ἐπέεσσι
 νεκροῦ χωρήσουσι· πάρος τινὰ γαῖα καθέξει.
 ἐν γὰρ χερσὶ τέλος πολέμου, ἐπέων δ' ἐνὶ βουλῇ·
 τῷ οὐ τι χρὴ μῦθον ὑφέλλειν, ἀλλὰ μάχεσθαι.” 631

Zeus biddeth Apollo bear Sarpedon's body out of the battle.

ὣς εἰπὼν ὁ μὲν ἦρχ', ὁ δ' αἶμ' ἔσπετο ἰσόθεος
 φώς.

τῶν δ', ὥς τε δρυτόμων ἀνδρῶν ὀρυμαγδὸς ὄρωρεν
 οὔρεος ἐν βήσσης· ἔκαθεν δέ τε γίγνεται ἀκουή·
 ὥς τῶν ὄρυντο δοῦπος ἀπὸ χθονὸς εὐρυοδείης, 635
 χαλκοῦ τε ῥίνου τε βοῶν τ' ἐνποιητῶν,

νυσσομένων ξίφεσίν τε καὶ ἔγχεσιν ἀμφιγύοισιν.
 οὐδ' ἂν ἔτι φράδμων περ ἀνὴρ Σαρπηδόνα δῖον
 ἔγνω, ἐπεὶ βελέεσσι καὶ αἵματι καὶ κονίησιν
 ἐκ κεφαλῆς εἴλυτο διαμπερὲς ἐς πόδας ἄκρους. 640
 οἱ δ' αἰεὶ περὶ νεκρὸν ὀμίλεον, ὥς ὅτε μυῖαι
 σταθμῷ ἐνὶ βρομέωσι περιγλαγέας κατὰ πέλλας
 ὦρῃ ἐν εἰαρινῇ, ὅτε τε γλάγος ἄγγεα δεύει·
 ὥς ἄρα τοὶ περὶ νεκρὸν ὀμίλεον. οὐδέ ποτε Ζεὺς
 τρέψεν ἀπὸ κρατερῆς ὑσμίνης ὅσσε φαεινῷ, 645
 ἀλλὰ κατ' αὐτοὺς αἰὲν ὄρα, καὶ φράζετο θυμῷ
 πολλὰ μάλ' ἀμφὶ φόνῳ Πατρόκλου μερμηρίζων,
 ἢ ἥδη καὶ κείνον ἐνὶ κρατερῇ ὑσμίνῃ
 αὐτοῦ ἐπ' ἀντιθέῳ Σαρπηδόνι φαίδιμος Ἴκτωρ
 χαλκῷ δηώσῃ ἀπὸ τ' ὤμων τεύχε' ἔληται, 650
 ἢ ἔτι καὶ πλεόνεσσιν ὀφέλλειεν πόνον αἰπύν.
 ὦδε δέ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,
 ὄφρ' ἡὺς θεράπων Πηληϊάδεω Ἀχιλῆος
 ἐξαυτίς Τρῳᾶς τε καὶ Ἴκτορα χαλκοκορυστήν
 ὥσαιτο προτὶ ἄστυ, πολέων δ' ἀπὸ θυμὸν ἔλοιτο. 655
 Ἴκτορι δὲ πρωτίστῳ ἀνάλκιδα θυμὸν ἐνήκεν·
 ἐς δίφρον δ' ἀναβὰς φύγαδ' ἔτραπε, κέκλετο δ'
 ἄλλους

Τρῳᾶς φευγέμεναι· γινῶ γὰρ Διὸς ἱρὰ τάλαντα.
 ἐνθ' οὐδ' ἰφθιμοὶ Λύκιοι μένον, ἀλλὰ φόβηθεν
 πάντες, ἐπεὶ βασιλῆα ἴδον βεβλαμμένον ἦτορ 660
 [κείμενον ἐν νεκύων ἀγύρει· πολέες γὰρ ἐπ' αὐτῷ
 κάππεσον, εὖτ' ἔριδα κρατερὴν ἐτάνυσσε Κρονίων].
 οἱ δ' ἄρ' ἀπ' ὅμοιου Σαρπηδόνοσ ἐντε' ἔλοντο
 χάλκεα μαρμαίροντα· τὰ μὲν κοίλας ἐπὶ νῆας
 δῶκε φέρειν ἐτάροισι Μενoitίου ἄλκιμος υἱός. 665
 καὶ τότε Ἀπόλλωνα προσέφη νεφεληγερέτα Ζεὺς·
 “εἰ δ' ἄγε νῦν, φίλε Φοῖβε, κελαινεφὲς αἶμα κάθηρον

ἔλθων ἐκ βελέων Σαρπηδόνα, καί μιν ἔπειτα
 πολλὸν ἀποπρὸ φέρων λούσον ποταμοῖο ῥοῇσι 669
 χρῖσόν τ' ἀμβροσίῃ, περὶ δ' ἄμβροτα εἶματα ἔσσον·
 πέμπε δέ μιν πομποῖσιν ἅμα κραιπνοῖσι φέρεσθαι,
 "Ὑπνῷ καὶ Θανάτῳ διδυμάοσιν, οἳ ῥά μιν ὦκα
 θήσουσ' ἐν Λυκίης εὐρείης πῖονι δῆμῳ,
 ἔνθα ἑταρχύσουσι κασίγνητοί τε ἔται τε 674
 τύμβῳ τε στήλῃ τε· τὸ γὰρ γέρας ἐστὶ θανόντων."

Of the rescuing of Sarpedon's body by Apollo, and how Sleep and Death bear it away to Lykia. Patroklos cometh nigh to taking the city.

ὥς ἔφατ', οὐδ' ἄρα πατρὸς ἀνηκούστησεν Ἀπόλ-
 λων.

βῆ δὲ κατ' Ἰδαίων ὀρέων ἐς φύλοπιν αἰνὴν,
 αὐτίκα δ' ἐκ βελέων Σαρπηδόνα διὸν αἰείρας,
 πολλὸν ἀποπρὸ φέρων λούσεν ποταμοῖο ῥοῇσι 679
 χρῖσέν τ' ἀμβροσίῃ, περὶ δ' ἄμβροτα εἶματα ἔσσε·
 πέμπε δέ μιν πομποῖσιν ἅμα κραιπνοῖσι φέρεσθαι,
 "Ὑπνῷ καὶ Θανάτῳ διδυμάοσιν, οἳ ῥά μιν ὦκα
 κάτθεσαν ἐν Λυκίης εὐρείης πῖονι δῆμῳ.

Πάτροκλος δ' ἵπποισι καὶ Λύτομέδοντι κελεύσας
 Τρῶας καὶ Λυκίους μετεκίαθε, καὶ μέγ' αἴσθη 685
 νῆπιος· εἰ δὲ ἔπος Πηληϊάδαο φύλαξεν,
 ἦ τ' αὖν ὑπέκφυγε κῆρα κακὴν μέλανος θανάτοιο.
 ἀλλ' αἰεὶ τε Διὸς κρείσσω νόος ἢ ἐπερ ἀνδρός·
 [ὅς τε καὶ ἄλκιμον ἄνδρα φοβεῖ καὶ ἀφείλετο νίκην
 ῥηιδίως, ὅτε δ' αὐτὸς ἐποτρύνῃσι μάχεσθαι·] 690
 ὅς οἱ καὶ τότε θυμὸν ἐνὶ στήθεσσι ἀνήκεν.

ἔνθα τίνα πρῶτον, τίνα δ' ὕστατον ἐξενάριξας,
 Πατρόκλεις, ὅτε δὴ σε θεοὶ θανατόνδε κίλεσαν;
 Ἄδρηστον μὲν πρῶτα καὶ Λύτόνοον καὶ Ἐχεκλον

καὶ Πέριμον· Μεγάδην καὶ Ἐπίστορα καὶ Μελάν-
ιππον, 695

αὐτὰρ ἔπειτ' Ἐλασον καὶ Μούλιον ἠδὲ Πυλάρτην·
τοὺς ἔλεν, οἳ δ' ἄλλοι φύγαδε μνώοιτο ἕκαστος.

ἔνθα κεν ὑψίπυλον Τροίην ἔλον υἷες Ἀχαιῶν
Πατρόκλου ὑπὸ χερσί· περιπρὸ γὰρ ἔγχρῃ θύεν·
εἰ μὴ Ἀπόλλων Φοῖβος εὐδμήτου ἐπὶ πύργου 700
ἔστη, τῷ ὁλοὰ φρονέων, Τρώεσσι δ' ἀρήγων.

τρὶς μὲν ἐπ' ἀγκῶνος βῆ τείχεος ὑψηλοῖο
Πάτροκλος, τρὶς δ' αὐτὸν ἀπεστυφέλιξε· Ἀπόλλων,
χείρεσσ' ἀθανάτησι φαινήν ἄσπιδα νύσσων.

ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο daίμοι ἴσος, 705
δεινὰ δ' ὁμοκλήσας ἔπεα πτερόεντα προσηύδα·

“χάζεο, διογενὲς Πατρόκλεις· οὐ νύ τοι αἶσα
σῶ ὑπὸ δουρὶ πόλιν πέρθαι Τρώων ἀγερώχων,
οὐδ' ὑπ' Ἀχιλλῆος, ὅς περ σέο πολλὸν ἀμείνων.”

ὧς φάτο, Πάτροκλος δ' ἀνεχάζετο πολλὸν ὀπίσσω,
μῆνιν ἀλευάμενος ἑκατηβόλου Ἀπόλλωνος. 711

*Apollo biddeth Hector go forth of the city, if haply he may now slay
Patroklos.*

Ἐκτωρ δ' ἐν Σκαιῇσι πύλης ἔχε μώνυχας ἵππους·
δίξε γάρ, ἥνέ μάχοιτο κατὰ κλόνον αἰνίς ἐλάσσας,
ἢ λαοὺς ἐς τεῖχος ὁμοκλήσειεν ἀλῆναι.

ταῦτ' ἄρα οἳ φρονέοντι παρίστατο Φοῖβος Ἀπόλλων
ἀνέρι εἰσάμενος αἰζηῷ τε κρατερῷ τε, 716

Ἀσίῳ, ὃς μήτρως ἦν Ἐκτορος ἵπποδάμοιο,
αὐτοκασίγνητος Ἐκάβης, υἱὸς δὲ Δύμαντος,
ὃς Φρυγίῃ ναίεσκε ῥοῆς ἐπὶ Σαγαρρίοιο·

τῷ μιν εἰσάμενος προσέφη Διὸς υἱὸς Ἀπόλλων· 720
“Ἐκτορ, τίπτε μάχης ἀποπαύεαι; οὐδέ τί σε χρή·
αἶθ', ὅσον ἦσσω ἐίμῃ, τόσον σέο φέρτερος εἶην·

τῷ κε τάχα στυγερῶς πολέμου ὑπερωήσειας.
 ἀλλ' ἄγε Πατρόκλῳ ἔφεπε κρατερώνυχας ἵππους,
 αἷ κέν πῶς μιν ἔλῃς, δῶη δέ τοι εὖχος Ἀπόλλων."

Hektor driveth forth with Kebriones, his charioteer. Patroklos striketh Kebriones out of the chariot with a stone.

ὥς εἰπὼν ὁ μὲν αὖτις ἔβη θεὸς ἅμ πόνον ἀνδρῶν,
 Κεβριόνη δ' ἐκέλευσε δαΐφρονι φαίδιμος Ἴκτωρ 727
 ἵππους ἐς πόλεμον πεπληγέμεν. αὐτὰρ Ἀπόλλων
 δύσεθ' ὄμιλον ἰών, ἐν δὲ κλόνοιον Ἀργείοισιν
 ἦκε κακόν, Τρῳσὶν δὲ καὶ Ἴκτορι κῦδος ὕπαζεν. 730
 Ἴκτωρ δ' ἄλλους μὲν Δαναοὺς ἔα οὐδ' ἐνᾶριζεν,
 αὐτὰρ ὁ Πατρόκλῳ ἔφεπε κρατερώνυχας ἵππους.
 Πάτροκλος δ' ἐτέρωθεν ἀφ' ἵππων ἄλτο χαμᾶζε
 σκαίῃ ἔγχος ἔχων· ἐτέρηφι δὲ λάζετο πέτρον
 μάρμαρον ὀκρίοντα, τὸν οἱ περὶ χεῖρ ἐκάλυψεν· 735
 ἦκε δ' ἐρεισάμενος, οὐδὲ δὴν ἄζετο φωτός,
 οὐδ' ἀλίωσε βέλος, βάλε δ' Ἴκτορος ἡνιοχῆα
 Κεβριόνην, νόθον υἱὸν ἀγακλῆος Πριάμοιο,
 ἵππων ἡνὶ ἔχοντα, μετώπιον ὀξεί λαῖ.
 ἀμφοτέρας δ' ὀφρῦς σύνελεν λίθος, οὐδέ οἱ ἔσχεν 740
 ὀστέον, ὀφθαλμοὶ δὲ χαμαὶ πέσον ἐν κονίησιν
 αὐτοῦ πρόσθε ποδῶν· ὁ δὲ ἀρνευτῆρι ἐοικὼς
 κάππεσ' ἀπ' εὐεργέος δίφρου, λίπε δ' ὀστέα θυμός.
 τὸν δ' ἐπικερτομέων προσέφησ, Πατρόκλεις ἵππευ·
 "ὦ πόποι, ἦ μάλ' ἐλαφρὸς ἀνὴρ, ὥς ῥεῖα κυβιστᾶ.
 εἰ δὴ πού καὶ πόντῳ ἐν ἰχθυόεντι γένοιτο, 746
 πολλοὺς ἂν κορέσειεν ἀνὴρ ὅδε τῆθεα διφῶν,
 νηὸς ἀποθρώσκων, εἰ καὶ δυσπέμφελος εἴη,
 ὥς νῦν ἐν πεδίῳ ἐξ ἵππων ῥεῖα κυβιστᾶ.
 ἦ ῥα καὶ ἐν Τρώεσσι κυβιστητῆρες ἔασιν."

Hektor and Patroklos fight over the body of Kebriones. The battle waxeth fierce, and many join therein.

ὥς εἰπὼν ἐπὶ Κεβριόνη ἥρωι βεβήκει
οἶμα λέοντος ἔχων, ὅς τε σταθμοὺς κεραῖζων
ἔβλητο πρὸς στῆθος, ἐή τέ μιν ὄλεσεν ἀλκή·
ὥς ἐπὶ Κεβριόνη, Πατρόκλεις, ἄλσο μεμαῶς.
Ἔκτωρ δ' αὖθ' ἐτέρωθεν ἀφ' ἵππων ἄλτο χαμᾶζε. 755
τὼ περὶ Κεβριόναο λέονθ' ὥς δηρινθήτην,
ὣ τ' ὄρεος κορυφῇσι περὶ κταμένης ἐλάφοιο,
ἄμφω πεινᾶοντε, μέγα φρονέοντε μάχεσθον·
ὥς περὶ Κεβριόναο δὺω μῆστωρες αὐτῆς,
Πάτροκλός τε Μενoitιτιάδης καὶ φαίδιμος Ἔκτωρ, 760
ἶεντ' ἀλλήλων ταμέειν χροῖα νηλεὶ χαλκῷ.
Ἔκτωρ μὲν κεφαλῇφιν ἐπεὶ λάβειν, οὐ τι μεθίει·
Πάτροκλος δ' ἐτέρωθεν ἔχεν ποδός· οἱ δὲ δὴ
ἄλλοι

Τρῶες καὶ Δαναοὶ σύναγον κρατερὴν ὑσμίνην.
ὥς δ' Εὐρὸς τε Νότος τ' ἐριδαίνετον ἀλλήλοισιν 765
οὔρεος ἐν βήσσης βαθέην πελεμιζέμεν ὕλην,
φηγόν τε μελίην τε τανύφλοιδόν τε κρίνειαν,
αἷ τε πρὸς ἀλλήλας ἔβαλον τανυήκειας ὄζους
ἡχῇ θεσπεσίῃ, πάταγος δέ τε ἀγνυμενάων,
ὥς Τρῶες καὶ Ἀχαιοὶ ἐπ' ἀλλήλοισι θορόντες 770
δήουν, οὐδ' ἕτεροι μνώοντ' ὀλοοῖο φόβοιο.
πολλὰ δὲ Κεβριόνην ἀμφ' ὀξέα δοῦρα πεπύγει
ιοί τε πτερόεντες ἀπὸ νευρῇφι θορόντες,
πολλὰ δὲ χερμάδια μεγάλ' ἀσπίδας ἐστυφέλιξαν 774
μαρναμένων ἀμφ' αὐτόν· ὁ δὲ στροφάλιγγι κοίης
κεῖτο μέγας μεγαλωστί, λελασμένος ἵπποσυνάων.

Apollo dazeth Patroklos with a stroke of his hand, and Euphorbos smiteth him in the back with a spear.

ὄφρα μὲν ἥελιος μέσον οὐρανὸν ἀμφιβεβήκει,
τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πῖπτε δὲ λαός·
ἦμος δ' ἥελιος μετενίσσετο βουλυτόνδε,
καὶ τότε δὴ ῥ' ὑπὲρ αἶσαν Ἀχαιοὶ φέρτεροι ἦσαν.
ἐκ μὲν Κεβριόνην βελέων ἦρωα ἔρυσσαν 781
Τρώων ἐξ ἐνοπῆς, καὶ ἀπ' ὤμων τεύχε' ἔλοιτο,
Πάτροκλος δὲ Τρωσὶ κακὰ φρονέων ἐνόρουσε.
τρὶς μὲν ἔπειτ' ἐπόρουσε θεῶ ἀτάλαιντος Ἄρηι,
σμερδαλέα ἰάχων, τρὶς δ' ἐννέα φῶτας ἔπεφνεν· 785
ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἴσος,
ἐνθ' ἄρα τοι, Πάτροκλε, φάνη βιότοιο τελευτή·
ἦντετο γάρ τοι Φοῖβος ἐνὶ κρατερῇ ὑσμίνῃ
δεινός. ὁ μὲν τὸν ἰόντα κατὰ κλόνον οὐκ ἐνόησεν·
ἥερι γὰρ πολλῇ κεκαλυμμένος ἀντεβόλησε· 790
στῇ δ' ὕπιθε, πλῆξεν δὲ μετάφρενον εὐρέε τ' ὤμῳ
χειρὶ καταπρηνεῖ, στρεφεδίνηθη δέ οἱ ὅσσε.
τοῦ δ' ἀπὸ μὲν κρατὸς κυνέην βάλε Φοῖβος Ἀπόλ-
λων·

ἡ δὲ κυλινδομένη καναχὴν ἔχε ποσσὶν ὑφ' ἵππων
αὐλῶπις τρυφάλεια, μίανθησαν δὲ ἔθειραι 795
αἵματι καὶ κονίησι. πάρος γε μὲν οὐ θέμις ἦεν
ἵππόκομον πῆληκα μιαίνεσθαι κονίησιν,
ἀλλ' ἀνδρὸς θείοιο κάρη χαρίεν τε μέτωπον
ρύετ', Ἀχιλλῆος· τότε δὲ Ζεὺς Ἑκτορι δῶκεν
ἥ κεφαλῇ φορέειν, σχεδόθεν δέ οἱ ἦεν ὕλεθρος. 800
πᾶν δέ οἱ ἐν χείρεσσιν ἄγῃ δολιχόσκιον ἔγχος,
βριθὺ μέγα στιβαρὸν κεκορυθμένον· αὐτὰρ ἀπ'
ὤμων

ἀσπὶς σὺν τελαμῶνι χαμαὶ πέσε τερμιόεσσα.

λῦσε δέ οἱ θώρηκα ἄναξ Διὸς υἱὸς Ἀπόλλων.
 τὸν δ' ἄτη φρένας εἶλε, λύθεν δ' ὑπὸ φαίδιμα γυῖα,
 στῇ δὲ ταφών· ὅπιθεν δὲ μετάφρενον ὀξεί δουρὶ 806
 ὤμων μεσσηγὺς σχεδόθεν βάλε Δάρδανος ἀνὴρ,
 Πανθοΐδης Ἐύφορβος, ὃς ἡλικίην ἐκέκαστο
 ἔγχεϊ θ' ἵπποσύνη τε πόδεσσί τε καρπαλίμοισι·
 καὶ γὰρ δὴ τότε φῶτας εἰέκοσι βῆσεν ἀφ' ἵππων, 810
 πρῶτ' ἐλθὼν σὺν ὕχεσφι, διδασκόμενος πολέμοιο·
 ὃς τοι πρῶτος ἐφῆκε βέλος, Πατρόκλεις ἵππευ,
 οὐδὲ δάμασσ'· ὁ μὲν αὖτις ἀνέδραμε, μῖκτο δ' ὀμίλῳ,
 ἐκ χροὸς ἄρπάξας δόρυ μείλινον, οὐδ' ὑπέμεινε
 Πάτροκλον, γυμνὸν περ εὐντ', ἐν δηιοτῇτι. 815

How Hektor slayeth Patroklos.

Πάτροκλος δὲ θεοῦ πληγῇ καὶ δουρὶ δαμασθεὶς
 ἄψ' ἐτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων.
 Ἔκτωρ δ' ὡς εἶδεν Πατροκλῆα μεγάλθυμον
 ἄψ' ἀναχαζόμενον βεβλημένον ὀξεί χαλκῷ,
 ἀγχίμολόν ῥά οἱ ἦλθε κατὰ στίχας, οὔτα δὲ δουρὶ
 νεύατον ἐς κενεῶνα, διαπρὸ δὲ χαλκὸν ἔλασσε. 821
 δούπησεν δὲ πεσών, μέγα δ' ἤκαχε λαὸν Ἀχαιῶν.
 ὥς δ' ὅτε σὺν ἀκάμαντα λέων ἐβιήσατο χάρμη,
 ὦ τ' ὄρεος κορυφῇσι μέγα φρονέοντε μάχεσθον
 πίδακος ἀμφ' ὀλίγης· ἐθέλουσι δὲ πιέμεν ἄμφω· 825
 πολλὰ δέ τ' ἀσθμαίνοντα λέων ἐδάμασσε βίηφιν·
 ὥς πολέας πεφνόντα Μενoitίου ἄλκιμον υἱὸν
 Ἔκτωρ Πριαμίδης σχεδὸν ἔγχεϊ θυμὸν ἀπηύρα,
 καὶ οἱ ἐπευχόμενος ἔπεα πτερόεντα προσηύδα·
 “ Πάτροκλ', ἦ που ἔφησθα πόλιν κεραϊζέμεν ἀμήν,
 Τρωιάδας δὲ γυναῖκας, ἐλεύθερον ἡμᾶρ ἀπούρας, 831
 ἄξειν ἐν νήεσσι φίλῃν ἐς πατρίδα γαίαν,
 νήπιε· τάων δὲ πρόσθ' Ἔκτορος ὠκέες ἵπποι

ποσσὶν ὀρωρέχεται πολεμίζειν· ἔγχεϊ δ' αὐτὸς
 Ἰρῶσι φιλοπτολέμοισι μεταπρέπω, ὃ σφιν ἀμύνω
 ἡμάρ ἀναγκαῖον· σὲ δέ τ' ἐνθάδε γῦπες ἔδονται. 836
 ἂ δεῖλ', οὐδέ τοι ἐσθλὸς ἐὼν χραίσμησεν Ἀχιλλεύς,
 ὅς πού τοι μάλα πολλὰ μένων ἐπετέλλετ' ἰόντι·
 'μή μοι πρὶν ἰέναι, Πατρόκλεις ἵπποκέλευθε,
 νῆας ἔπι γλαφυράς, πρὶν Ἐκτορος ἀνδροφόνοιο 840
 αἵματόεντα χιτῶνα περὶ στήθεσσι δαΐξαι.
 ὥς πού σε προσέφη, σοὶ δὲ φρένας ἄφροσι πείθε·"

Patroklos, dying, foretelleth how Hektor shall soon fall by the hands of Achilles.

τὸν δ' ὀλιγοδρανέων προσέφησ, Πατρόκλεις ἵππευ·
 "ἦδη νῦν, Ἐκτορ, μεγάλ' εὔχεο· σοὶ γὰρ ἔδωκε
 νίκην Ζεὺς Κρονίδης καὶ Ἀπόλλων, οἳ με δάμασσαν
 ῥηιδίως· αὐτοὶ γὰρ ἀπ' ὤμων τεύχε' ἔλοντο. 846
 τοιοῦτοι δ' εἴ πέρ μοι ἐείκοσιν ἀντεβόλησαν,
 πάντες κ' αὐτόθ' ὄλοντο ἐμῷ ὑπὸ δουρὶ δαμέντες.
 ἀλλὰ με μοῖρ' ὀλοή καὶ Λητοῦς ἔκταρεν υἱός,
 ἀνδρῶν δ' Εὐφορβος· σὺ δέ με τρίτος ἐξεναρίζεις.
 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν· 851
 οὐ θιν οὐδ' αὐτὸς δηρὸν βέη, ἀλλὰ τοι ἦδη
 ἄγχι παρέστηκεν θάνατος καὶ μοῖρα κραταιή,
 χερσὶ δαμέнт' Ἀχιλλῆος ἀμύμονος Λιακίδαο."

Patroklos dieth. Hektor draweth out his spear from the body, and goeth in pursuit of Automedon.

ὥς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψε· 855
 ψυχὴ δ' ἐκ ρεθέων πταμένη Ἀιδόσδε βεβήκει,
 ὃν πότμον γοόωσα, λιποῦσ' ἀδροτήτα καὶ ἦβην.
 τὸν καὶ τεθνηῶτα προσηύδα φαίδιμος Ἐκτωρ·
 "Πατρόκλεις, τί νύ μοι μαντεύεαι αἰπὺν ὄλεθρον;

τίς δ' οἶδ', εἴ κ' Ἀχιλεὺς Θέτιδος παῖς ἠυκόμοιο 860
 φθήῃ ἐμῷ ὑπὸ δουρὶ τυπεῖς ἀπὸ θυμὸν ὀλέσσαι;"

ὣς ἄρα φωνήσας δόρυ χάλκεον ἐξ ὠτειλῆς
 εἵρυσσε, λὰξ προσβάς, τὸν δ' ὕπτιον ὥς' ἀπὸ δουρός.
 αὐτίκα δὲ ξὺν δουρὶ μετ' Αὐτομέδοντα βεβήκει,
 ἀντίθεον θεράποντα ποδώκεος Αἰακίδαο. 865

ἴετο γὰρ βαλέειν· τὸν δ' ἐκφερον ὠκέες ἵπποι
 ἄμβροτοι, οὓς Πηλῆι θεοὶ δόσαν ἀγλαὰ δῶρα.

ΙΛΙΑΔΟΣ Ρ

Μενελάου ἀριστεία.

Menelaos bestriding the body of Patroklos is assailed by Panthoos, whose brother he had slain.

οὐδ' ἔλαθ' Ἀτρεὺς υἱὸν ἀρηίφιλον Μενέλαον
Πάτροκλος Τρώεσσι δαμείς ἐν δημοτῇτι.
βῆ δὲ διὰ προμάχων κεκορυθμένος αἴθοπι χαλκῷ,
ἀμφὶ δ' ἄρ' αὐτῷ βαῖν', ὥς τις περὶ πόρτακι μήτηρ
πρωτοτόκος κινυρή, οὐ πρὶν εἰδυῖα τόκοιο· 5
ὥς περὶ Πατρόκλῳ βαῖνε ξανθὸς Μενέλαος.
πρόσθε δέ οἱ δόρυ τ' ἔσχε καὶ ἀσπίδα παντοσ'
είσην,
τὸν κτάμεναι μεμαώς, ὅς τις τοῦ γ' ἀντίος ἔλθοι.
οὐδ' ἄρα Πανθόου υἱὸς ἐνυμκλῆης ἀμέλησε
Πατρόκλοιο πεσόντος ἀμύμονος· ἄγχι δ' ἄρ' αὐτοῦ
ἔστη, καὶ προσέειπεν ἀρηίφιλον Μενέλαον· 11
“ Ἀτρεΐδῃ Μενέλαε διοτρεφές, ὄρχαμε λαῶν,
χάζσο, λῑπε δὲ νεκρόν, ἕα δ' ἔναρα βροτόεντα·
οὐ γάρ τις πρότερος Τρώων κλειτῶν τ' ἐπικούρων
Πάτροκλον βάλε δουρὶ κατὰ κρατερὴν ὑσμήνην· 15
τῷ με ἕα κλέος ἐσθλὸν ἐνὶ Τρώεσσιν ἀρέσθαι·
μή σε βάλλω, ἀπὸ δὲ μελιηδέα θυμὸν ἔλωμαι.”
τὸν δὲ μέγ' ὕχθήσας προσέφη ξανθὸς Μενέλαος·

“ Ζεῦ πάτερ, οὐ μὲν καλὸν ὑπέρβιον εὐχετάασθαι.
οὗτ' οὖν παρδάλιος τόσσον μένος οὔτε λέοντος 20
οὔτε συὸς κάπρου ὀλοόφρονος, οὗ τε μέγιστος
θυμὸς ἐνὶ στήθεσσι περὶ σθένει βλεμεαίνει,
ὅσπον Πανθόου νῆες ἐνμμελῖαι φρονέουσιν.
οὐδὲ μὲν οὐδὲ βίη Ὑπερίνορος ἵπποδάμοιο
ἧς ἦβης ἀπόνηθ', ὅτε μ' ὄνατο καὶ μ' ὑπέμεινε 25
καὶ μ' ἔφατ' ἐν Δαναΐσιν ἐλέγχιστον πολεμιστὴν
ἔμμεναι· οὐδὲ ἔφημι πόδεσσί γε οἷσι κιόντα
εὐφρῆναι ἄλοχόν τε φίλην κεδνούς τε τοκῆας.
ὥς θην καὶ σὸν ἐγὼ λύσω μένος, εἴ κέ μεν ἄντα
στήης· ἀλλὰ σ' ἐγὼ γ' ἀναχωρήσαντα κελεύω 30
ἐς πληθὺν ἰέναι, μὴ δ' ἀντίος ἴστασ' ἐμεῖο,
πρίν τι κακὸν παθῇεν· ῥεχθεν ἑέ τε νῆπιος ἔγνω.”

ὥς φάτο, τὸν δ' οὐ πεῖθεν· ἀμειβόμενος δὲ
προσηύδα·

“ νῦν μὲν δῆ, Μενέλαε διοτρεφές, ἡ τάχα τίσεις
γνωτὸν ἐμὸν, τὸν ἔπιφρες, ἐπαιχόμενος ὃ ἀγορεύεις,
χέρωσας δὲ γυναῖκα μυχῷ θαλάμοιο γέτοιο, 35
ἄρητον δὲ τοκεῦσι γόον καὶ πένθος ἔθηκες.
ἡ κέ σφιν δειλοῖσι γόον κατὰπαυμα γενοίμην,
εἴ κεν ἐγὼ κεφαλὴν τε τήν κ' αὖ τεύχε' ἐνείκας
Πανθόῳ ἐν χεῖρεσσι βάλω καὶ Φρόντιδι εἴη. 40
ἀλλ' οὐ μὰν ἔτι δηρὸν ἀπείρητος πότος ἔσται
οὐδέ τ' ἀδήριτος, ἢ δ' ἀλκῆς ἢ δὲ φόβοιο.”

Menelaos slayeth Panthoos.

ὥς εἰπων οὔτησε κατ' ἀσπίδα πάντασ' εἵσῃν·
οὐδ' ἔρρηξεν χαλκός, ἀνεγνάμφθη ἑέ σ' αἰχμὴ
ἀσπίδι ἐν κρατερῇ. ὃ δ' αὖτε ὄρνυστα χαλκῷ
Ἀτρεΐδης Μενέλαος, ἐπαιχόμενος Διὶ πατρί, 45
ἀψ' δ' ἀναχαζόμενοι κατὰ στομάχοιο θίμεθλα

νύξ', ἐπὶ δ' αὐτὸς ἔρεισε, βαρεῖη χειρὶ πιθήσας·
 ἀντικρὺς δ' ἀπαλοῖο δι' αὐχένος ἤλυθ' ἀκωκή.
 δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ· 50
 αἷματί οἱ δεύοντο κόμαι χαρίτεσσιν ὁμοῖαι
 πλοχμοὶ θ', οἱ χρυσῷ τε καὶ ἀργύρῳ ἐσφήκωντο.
 οἶον δὲ τρέφει ἔρνος ἀνὴρ ἐριθηλὲς ἐλαίης
 χώρῳ ἐν οἰοπόλῳ, ὃ θ' ἄλις ἀναβέβροχεν ὕδωρ,
 καλὸν τηλεθάον· τὸ δέ τε πνοιαί δονέουσι 55
 παντοίων ἀνέμων, καί τε βρύει ἄνθει λευκῷ·
 ἐλθὼν δ' ἐξαπίνης ἄνεμος σὺν λαίλαπι πολλῇ
 βόθρου τ' ἐξέστρεψε καὶ ἐξετάνησσο' ἐπὶ γαίῃ·
 τοῖον Πανθόου υἱὸν εὐμμελίην Ἐύφορβον
 Ἀτρεΐδης Μενέλαος ἐπεὶ κτάνε, τεύχε' ἐσύλα. 60

*Apollo, in the likeness of Menetes, telleth Hector of the killing of
 „Panthoos.*

ὥς δ' ὅτε τίς τε λέων ὀρεσίτροφος, ἀλκὴ πεποιθώς,
 βοσκομένης ἀγέλης βοῦν ἀρπάσῃ, ἣ τις ἀρίστη·
 τῆς δ' ἐξ αὐχέν' ἔαξε λαβὼν κρατεροῖσιν ὁδοῦσι
 πρῶτον, ἔπειτα δέ θ' αἶμα καὶ ἔγκατα πάντα
 λαφύσσει
 δηῶν· ἀμφὶ δὲ τὸν γε κύνας τ' ἄνδρες τε νομῆες 65
 πολλὰ μάλ' ἰύζουσιν ἀπόπροθεν οὐδ' ἐθέλουσιν
 ἀντίον ἐλθέμεναι· μάλα γὰρ χλωρὸν δέος αἰρεῖ·
 ὥς τῶν οὐ τιμι θυμὸς ἐνὶ στήθεσσι ἐτόλμα
 ἀντίον ἰλθέμεναι Μενελάου κυδαλίμοιο.
 ἔνθα κε ῥεῖα φέροι κλυτὰ τεύχεα Πανθοΐδαιο 70
 Ἀτρεΐδης, εἰ μὴ οἱ ἀγίασσατο Φοῖβος Ἀπόλλων,
 ὃς ῥά οἱ Ἔκτορ' ἐπῶρσε θεῶν ἀτάλαντον Ἄρηι,
 ἀνέρι εἰσάμενος, Κικόνων ἡγήτορι Μέντη·
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 “Ἔκτορ, νῦν σὺ μὲν ὧδε θεεῖς ἀκίχῃτα διώκων, 75

ἵππους Αἰακίδαο δαΐφρονος· οἱ δ' ἀλεγεινοὶ
 ἀνδράσι γε θνητοῖσι δαμήμεναι ἢδ' ὀχέεσθαι,
 ἄλλω γ' ἢ Ἀχιλῇ, τὸν ἀθανάτη τέκε μήτηρ.
 τόφρα δέ τοι Μενέλαος ἀρήιος Ἀτρέος υἱὸς
 Πατρόκλῳ περιβὰς Τρώων τὸν ἄριστον ἔπεφνε, 80
 Πανθοῖδην Εὐφορβον, ἔπαυσε δὲ θούριδος ἀλκῆς."

*Hektor leaveth his pursuit of the horses of Achilles and cometh
 against Menelaos.*

ὥς εἰπὼν ὁ μὲν αὖτις ἔβη θεὸς ἄμ πόνον ἀνδρῶν,
 Ἔκτορα δ' αἰνὸν ἄχος πύκασε φρένας ἀμφὶ μελαίνας.
 πάπτηνεν δ' ἄρ' ἔπειτα κατὰ στίχας, αὐτίκα δ' ἔγνω
 τὸν μὲν ἀπαινύμενον κλυτὰ τεύχεα, τὸν δ' ἐπὶ γαίῃ
 κείμενον· ἔρρει δ' αἶμα κατ' οὐταμένην ὠτειλήν. 86
 βῆ δὲ διὰ προμάχων κεκορυθμένος αἰθοπι χαλκῷ,
 ὀξέα κεκληγῶς, φλογὶ εἵκελος Ἥφαιστοιο
 ἀσβέστω· οὐδ' υἱὸν λάθεν Ἀτρέος ὀξὺ βοήσας·
 ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν· 90
 "ὦ μοι ἐγών· εἰ μὲν κε λίπω κάτα τεύχεα καλὰ
 Πάτροκλόν θ', ὃς κεῖται ἐμῆς ἔνεκ' ἐνθάδε τιμῆς,
 μή τίς μοι Δαναῶν νεμεσήσεται, ὅς κεν ἴδῃται.
 εἰ δέ κεν Ἔκτορι μῶνος ἐὼν καὶ Τρωσὶ μάχωμαι
 αἰδεσθεῖς, μή πῶς με περιστήωσ' ἕνα πολλοί· 95
 Τρῶας δ' ἐνθάδε πάντας ἄγει κορυθαίολος Ἔκτωρ.
 ἀλλὰ τί ἦ μοι ταῦτα φίλος διελέξατο θυμός;
 ὅππότε ἄνῃρ ἐθέλῃ πρὸς δαίμονα φωτὶ μάχεσθαι,
 ὃν κε θεὸς τιμᾷ, τάχα οἱ μέγα πῆμα κυλίσθη.
 τῷ μ' οὐ τις Δαναῶν νεμεσήσεται, ὅς κεν ἴδῃται 100
 Ἔκτορι χωρήσαντ', ἐπεὶ ἐκ θεόφιν πολεμίζει.
 εἰ δέ που Αἴαντός γε βοὴν ἀγαθοῖο πυθοίμην·
 ἄμφω κ' αὖτις ἰόντε ἐπιμνησάμεθα χάρμης

καὶ πρὸς δαίμονά περ, εἴ πως ἐρυσαίμεθα νεκρὸν
Πηλεΐδῃ Ἀχιλλῇ· κακῶν δέ κε φέρτατον εἶη.” 105

Menelaos, leaving the body, seeketh the help of Aias, son of Telamon.

εἶος ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
τόφρα δ' ἐπὶ Τρώων στίχες ἤλυθον· ἦρχε δ' ἄρ'
Ἕκτωρ.

αὐτὰρ ὃ γ' ἐξοπίσω ἀνεχάζετο, λείπε δὲ νεκρόν,
ἐντροπαλιζόμενος ὥς τε λῖς ἡυγένειος,
ὃν ῥα κύνες τε καὶ ἄνδρες ἀπὸ σταθμοῖο δίωνται 110
ἔγχεσι καὶ φώνῃ· τοῦ δ' ἐν φρεσὶν ἄλκιμον ἦτορ
παχνοῦται, ἀέκων δέ τ' ἔβη ἀπὸ μεσσαύλοιο·
ὥς ἀπὸ Πατρόκλοιο κίε ξανθὸς Μενέλαος.
στῇ δὲ μεταστρεφθεῖς, ἐπεὶ ἴκετο ἔθνος ἑταίρων,
παπταίνων Λῆαντα μέγαν, Τελαμώνιον υἱόν. 115
τὸν δὲ μάλ' αἰψ' ἐνόησε μάχης ἐπ' ἀριστερὰ πάσης
θαρσύνονθ' ἐτάρους καὶ ἐποτρύνοντα μάχεσθαι·
θεσπέσιον γάρ σφιν φόβον ἔμβαλε Φοῖβος Ἀπόλ-
λων.

βῇ δὲ θέειν, εἶθαρ δὲ παριστάμενος ἔπος ηὔδα·
“Λῆαν, δεῦρο, πέπον, περὶ Πατρόκλοιο θανόντος 120
σπεύσομεν, αἶ κε νέκυν περ Ἀχιλλῇ προφέρωμεν
γυμνόν· αὐτὰρ τά γε τεύχε' ἔχει κορυθαίολος Ἕκτωρ.”

Hektor strippeth Patroklos of his armour, but giveth way from the body before Aias and Menelaos.

ὥς ἔφατ', Λῆαντι δὲ δαΐφρονι θυμόν ὄρινε.
βῇ δὲ διὰ προμάχων, ἅμα δὲ ξανθὸς Μενέλαος.
Ἕκτωρ μὲν Πάτροκλον, ἐπεὶ κλυτὰ τεύχε' ἀπηύρα,
ἔλχ', ἔν' ἀπ' ὅμοιιν κεφαλὴν τάμοι ὀξεί χαλκῷ, 126
τὸν δὲ νέκυν Τρωῇσιν ἐρυσσάμενος κυσὶ δοίη·
Αἴας δ' ἐγγύθεν ἦλθε φέρων σάκος ἡύτε πύργον.

Ἐκτωρ δ' ἄψ ἐς ὄμιλον ἰὼν ἀνεχάξεθ' ἑταίρων,
 ἐς δίφρον δ' ἀνόρουσε· δίδου δ' ὃ γε τεύχεα καλὰ 130
 Τρῳσὶ φέρειν προτὶ ἄστυ, μέγα κλέος ἔμμεναι αὐτῷ.
 Αἴας δ' ἀμφὶ Μενoitιάδῃ σάκος εὐρὺ καλύψας
 ἐστήκει, ὥς τις τε λέων περὶ οἷσι τέκεσσιν,
 ᾧ ῥά τε νῆπι' ἄγοντι συναντήσωνται ἐν ὕλῃ
 ἄνδρες ἐπακτῆρες· ὁ δέ τε σθένει βλεμεαίνει, 135
 πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται ὅσσε καλύπτων·
 ὥς Αἴας περὶ Πατρόκλῳ ἥρωι βεβήκει.
 Ἀτρεΐδης δ' ἐτέρωθεν ἀρηίφίλος Μενέλαος
 ἐστήκει μέγα πένθος ἐνὶ στήθεσσιν ἀέξων.

Glaukos chideth Hektor for his cowardice.

Γλαῦκος δ' Ἰππολόχοιο πάις, Λυκίων ἀγὸς ἀν-
 δρῶν, 140

Ἐκτορ' ὑπόδρα ἰδὼν χαλεπῷ ἠνίπαπε μύθῳ·
 “Ἐκτορ εἶδος ἄριστε, μάχης ἄρα πολλὸν ἐδεύεο·
 ἦ σ' αὐτῶς κλέος ἐσθλὸν ἔχει φύξῃλιν εἶντα.
 φράζεο νῦν, ὅππως κε πόλιν καὶ ἄστυ σωῶσης
 οἶος σὺν λαοῖσι, τοὶ Ἰλῖφ' ἐγγεγάασιν· 145
 οὐ γάρ τις Λυκίων γε μαχησόμενος Δαναοῖσιν
 εἶσι περὶ πτόλιος, ἐπεὶ οὐκ ἄρα τις χάρις ἦεν
 μάρνασθαι δηίοισιν ἐπ' ἀνδράσι νωλεμὲς αἰεὶ.
 πῶς κε σὺ χεῖρονα φῶτα σωῶσειας μεθ' ὄμιλον,
 σχέτλι', ἐπεὶ Σαρπηδὸν' ἅμα ξεῖνον καὶ ἑταῖρον 150
 κάλλιπες Ἀργείοισιν ἔλωρ καὶ κύρμα γενέσθαι,
 ὅς τοι πόλλ' ὄφελος γένετο, πτόλει τε καὶ αὐτῷ,
 ζωὸς ἐὼν· νῦν δ' οὐ οἱ ἀλαλκέμεναι κύνας ἔτλης.
 τῷ νῦν, εἴ τις ἐμοὶ Λυκίων ἐπιπείσεται ἀνδρῶν,
 οἴκαδ' ἵμεν, Τροίῃ δὲ πεφῆσεται αἰπὺς ὄλεθρος. 155
 εἰ γὰρ νῦν Τρῶεσσι μένος πολυθαρσὲς ἐνείη,
 ἄτρομον, οἷόν τ' ἄνδρας ἐσέρχεται, οἱ περὶ πάτρης

ἀνδράσι δυσμενέεσσι πόνον καὶ δῆριν ἔθεντο,
 αἰψά κε Πάτροκλον ἐρυσαίμεθα Ἴλιον εἴσω.
 εἰ δ' οὗτος προτὶ ἄστυ μέγα Πριάμοιο ἀνακτος 160
 ἔλθοι τεθνηὼς καί μιν ἐρυσαίμεθα χάρμης,
 αἰψά κεν Ἀργεῖοι Σαρπηδόνοσ ἐντεα καλὰ
 λύσειαν, καί κ' αὐτὸν ἀγοίμεθα Ἴλιον εἴσω.
 τοίου γὰρ θεράπων πέφατ' ἀνέρος, ὃς μέγ' ἄριστος
 Ἀργείων παρὰ νῆυσὶ καὶ ἀγχέμαχοι θεράποντες. 165
 ἀλλὰ σύ γ' Αἴαντος μεγαλήτορος οὐκ ἐτάλασσας
 στήμεναι ἄντα, κατ' ὅσσε ἰδὼν δηίων ἐν αὐτῇ,
 οὐδ' ἰθὺς μαχέσασθαι, ἐπεὶ σέο φέρτερός ἐστι."

Hektor calleth on his men to fight while he shall do on him Patroklos' armour.

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη κορυθαίολος
 "Ἐκτωρ· 169

"Γλαῦκε, τί ἦ δὲ σὺ τοῖος ἐὼν ὑπέροπλον ἔειπες;
 ὦ πέπον, ἦ τ' ἐφάμην σε περὶ φρένας ἔμμεναι ἄλλων,
 τῶν, ὅσσοι Λυκίην ἐριβώλακα ναιετάουσι.
 νῦν δέ σευ ὠνοσάμην πάγχυ φρένας, οἷον ἔειπες,
 ὃς τέ με φῆς Αἴαντα πελώριον οὐχ ὑπομείναι.
 οὐ τοι ἐγὼν ἔρριγα μάχην οὐδὲ κτύπον ἵππων· 175
 ἀλλ' αἰεὶ τε Διὸς κρείσσω νόος αἰγιόχοιο,
 ὃς τε καὶ ἄλκιμον ἄνδρα φοβεῖ καὶ ἀφείλετο νίκην
 ῥηιδίως, ὅτε δ' αὐτὸς ἐποτρύνει μαχέσασθαι.
 ἀλλ' ἄγε δεῦρο, πέπον, παρ' ἐμ' ἵστασο καὶ ἴδε ἔργον,
 ἧ ἐ πανημέριος κακὸς ἔσσομαι, ὥς ἀγορεύεις, 180
 ἦ τινὰ καὶ Δαναῶν, ἀλκῆς μάλα περ μεμαῶτα,
 σχήσω ἀμυνέμεναι περὶ Πατρόκλοιο θανόντος."

ὧς εἰπὼν Τρῶεσσιν ἐκέκλετο μακρὸν αὖσας·

"Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχηταί,
 ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς, 185

ὄφρ' ἂν ἐγὼν Ἀχιλλῆος ἀμύμονος ἔντεα δύω
καλά, τὰ Πατρόκλοιο βίην ἐνάριξα κατακτάς."

Hektor donneth the armour. Zeus declareth his coming doom.

ὥς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἐκτωρ
δήϊου ἐκ πολέμοιο, θέων δ' ἐκίχανεν ἐταίρους
ὦκα μάλ', οὐ πω τῇλε, ποσὶ κραιπνοῖσι μετασπών,
οἱ προτὶ ἄστυ φέρον κλυτὰ τεύχεα Πηλεΐωνος. 191
στάς δ' ἀπάνευθε μάχης πολυδακρύου ἔντε' ἄμβιβεν·
ἦ τοι ὁ μὲν τὰ ἅ δῶκε φέρειν προτὶ Ἴλιον ἱρὴν
Τρωσὶ φιλοπτολέμοισιν, ὁ δ' ἄμβροτα τεύχεα δῦνε
Πηλεΐδew Ἀχιλλῆος, ἃ οἱ θεοὶ Οὐρανίωνες 195
πατρὶ φίλῳ ἔπορον· ὁ δ' ἄρα ᾧ παιδὶ ὅπασσε
γηράς· ἀλλ' οὐχ υἱὸς ἐν ἔντεσι πατρὸς ἐγήρα.

τὸν δ' ὥς οὖν ἀπάνευθεν ἶδεν νεφεληγερέτα Ζεὺς
τεύχεσι Πηλεΐδαο κορυσσόμενον θείοιο,
κινήσας ῥα κάρη προτὶ ὃν μυθήσατο θυμόν· 200
“ ἂ δεῖλ', οὐδέ τί τοι θάνατος καταθύμιός ἐστιν,
ὥς δὴ τοι σχεδὸν εἴσι, σὺ δ' ἄμβροτα τεύχεα δύνεις
ἄνδρὸς ἀριστῆος, τὸν τε τρομέουσι καὶ ἄλλοι.
τοῦ δὴ ἐταῖρον ἔπεφνες ἐνῆέα τε κρατερόν τε,
τεύχεα δ' οὐ κατὰ κόσμον ἀπὸ κρατὸς τε καὶ ὄμων
εἶλεν· ἀτάρ τοι νῦν γε μέγα κράτος ἐγγυαλίξω 206
τῶν ποινῆν, ὅ τοι οὐ τι μάχης ἐκνοστήσαντι
δέξεται Ἀνδρομάχη κλυτὰ τεύχεα Πηλεΐωνος."

Hektor hearteneth his men to the battle.

ἦ καὶ κυανέησιν ἐπ' ὀφρύσι νεῦσε Κρονίων,
Ἐκτορι δ' ἤρμοσε τεύχε' ἐπὶ χροῖ, δῦ δέ μιν Ἄρης
δεινὸς ἐννάλιος, πλησθεν δ' ἄρα οἱ μέλε' ἐντὸς 211
ἀλκῆς καὶ σθένεος. μετὰ δὲ κλειτοὺς ἐπικούρους

βῆ ῥα μέγα ἰάχων, ἰνδάλλετο δέ σφισι πᾶσι
 τεύχεσι λαμπόμενος μεγαθύμου Πηλεΐωνος.
 ὦτρυνεν δὲ ἕκαστον ἐποιχόμενος ἐπέεσσι, 215
 Μέσθλην τε Γλαῦκόν τε Μέδοντά τε Θερσίλοχόν τε,
 Ἄστεροπαῖόν τε Δεισήνορά θ' Ἰππόθοόν τε,
 Φόρκυν τε Χρομίον τε καὶ Ἐννομον οἰωνιστήν·
 τοὺς ὃ γ' ἐποτρύνων ἔπεα πτερόεντα προσηύδα·
 “ κέκλυτε, μυρία φῦλα περικτιόνων ἐπικούρων· 220
 οὐ γὰρ ἐγὼ πληθὺν διζήμενος οὐδὲ χατίζων
 ἐνθάδ' ἀφ' ὑμετέρων πολίων ἡγείρα ἕκαστον,
 ἀλλ' ἵνα μοι Τρώων ἀλόχους καὶ νήπια τέκνα
 προφρονέως ῥύοισθε φιλοπτολέμων ὑπ' Ἀχαιῶν.
 τὰ φρονέων δώροισι κατατρύχω καὶ ἐδωδῇ 225
 λαούς, ὑμέτερον δὲ ἑκάστου θυμὸν ἀέξω.
 τῷ τις νῦν ἰθὺς τετραμμένος ἢ ἀπολέσθω
 ἢ σαωθήτω· ἢ γὰρ πολέμου ὀαριστὺς.
 ὃς δέ κε Πάτροκλον καὶ τεθνηῶτά περ ἔμψης
 Τρῶας ἐς ἵπποδάμους ἐρύσῃ, εἴξῃ δέ οἱ Λῆας, 230
 ἡμῖσιν τῷ ἐνάρων ἀποδιάσσομαι, ἡμῖσιν δ' αὐτὸς
 ἔξω ἐγὼ· τὸ δέ οἱ κλέος ἔσσεται, ὅσσον ἐμοί περ.”

The Trojans rush on the twain. Menelaos calleth loud for help.

ὥς ἔφαθ', οἱ δ' ἰθὺς Δαναῶν βρίσαντες ἔβησαν,
 δούρατ' ἀνασχόμενοι· μάλα δέ σφισιν ἔλπετο θυμὸς
 νεκρὸν ὑπ' Λῆαντος ἐρύειν Τελαμωνιάδαο· 235
 νήπιοι, ἢ τε πολέσσιν ἐπ' αὐτῷ θυμὸν ἀπηύρα.
 καὶ τότε ἄρ' Λῆας εἶπε βοὴν ἀγαθὸν Μενέλαοι·
 “ ὦ πέπον, ὦ Μενέλαε διοτρεφές, οὐκέτι νῶϊ
 ἔλπομαι αὐτῷ περ νοστησέμεν ἐκ πολέμοιο.
 οὐ τι τόσον νέκνος περιδείδια Πατρόκλοιο, 240
 ὅς κε τάχα Τρώων κορέει κύνας' ἡδ' οἰωνούς,
 ὅσσον ἐμῇ κεφαλῇ περιδείδια, μή τι πάθῃσι.

καὶ σῆ, ἐπεὶ πολέμοιο νέφος περὶ πάντα καλύπτει,
 Ἔκτωρ, ἡμῖν δ' αὖτ' ἀναφαίνεται αἰπὺς ὄλεθρος. 244
 ἀλλ' ἄγ' ἀριστῆας Δαναῶν κάλει, ἣν τις ἀκούσῃ."

ὥς ἔφατ', οὐδ' ἀπίθῃσε βοὴν ἀγαθὸς Μενέλαος,
 ἦυσεν δὲ διαπρύσιον Δαναοῖσι γεγωνώς·
 "ὦ φίλοι, Ἀργείων ἡγήτορες ἡδὲ μέδοντες,
 οἷ τε παρ' Ἀτρείδης Ἀγαμέμνονι καὶ Μενελάῳ
 δῆμια πίνουσιν καὶ σημαίνουσιν ἕκαστος 250
 λαοῖς, ἐκ δὲ Διὸς τιμὴ καὶ κῦδος ὀπηδεῖ.
 ἀργαλέον δέ μοί ἐστι διασκοπιᾶσθαι ἕκαστον
 ἡγεμόνων· τόσση γὰρ ἔρις πολέμοιο δέδθεν.
 ἀλλὰ τις αὐτὸς ἴτω, νεμεσιζέσθω δ' ἐνὶ θυμῷ
 Πάτροκλον Τρωῆσι κυσὶν μέλπηθρα γενέσθαι." 255

Aias, son of Oileus, cometh up with others, and they stand firm against the onset of the Trojans.

ὥς ἔφατ', ὃξὺ δ' ἄκουσεν Ὀϊλῆος ταχὺς Αἴας,
 πρῶτος δ' ἀντίος ἦλθε θεῶν ἀνὰ δημοτῆτα·
 τὸν δὲ μετ' Ἰδομενεὺς καὶ ὀπάων Ἰδομενῆος
 Μηριόνης, ἀτάλαντος Ἐνυαλίῳ ἀνδρεϊφόντῃ.
 τῶν δ' ἄλλων τίς κεν ᾗσι φρεσὶν οὐνόματ' εἴποι, 260
 ὅσοι δὴ μετόπισθε μάχην ἡγείραν Ἀχαιῶν;

Τρῶες δὲ προύτυψαν ἀολλέες, ἦρχε δ' ἄρ' Ἔκτωρ.
 ὥς δ' ὅτ' ἐπὶ προχοῇσι διυπετέος ποταμοῖο
 βέβρυχεν μέγα κῦμα ποτὶ ῥόον, ἀμφὶ δέ τ' ἄκραι
 ἡϊόνος βοόωσιν ἐρευγομένης ἀλὸς ἔξω, 265
 τόσση ἄρα Τρῶες ἰαχῇ ἴσαν. αὐτὰρ Ἀχαιοὶ
 ἔστασαν ἀμφὶ Μενoitιᾶδῃ ἕνα θυμὸν ἔχοντες,
 φραχθέντες σάκεσιν χαλκῆρεσιν. ἀμφὶ δ' ἄρα σφι
 λαμπρῆσιν κορύθεσσι Κρονίων ἥερα πολλὰν
 χεῦ', ἐπεὶ οὐδὲ Μενoitιᾶδην ἔχθαιρε πάρος γε, 270
 ὄφρα ζωὸς ἐὼν θεράπων ἦν Λιακίδαο·

μίσησεν δ' ἄρα μιν δῆϊων κυσὶ κύρμα γενέσθαι
Τρωῆσιν· τῷ καὶ οἱ ἀμυνέμεν ὦρσεν ἑταίρους.

The Danaans give back, but Aias rallieth them. He fighteth like a wild boar.

ὥσαν δὲ πρότεροι Τρῶες ἐλίκωπας Ἀχαιοὺς·
νεκρὸν δὲ προλιπόντες ὑπέτρεσαν, οὐδέ τινα αὐτῶν
Τρῶες ὑπέρθυμοι ἔλον ἔγχεσιν ἰέμενοί περ, 276
ἀλλὰ νέκυν ἐρύοντο. μίνυνθα δὲ καὶ τοῦ Ἀχαιοῖ
μέλλον ἀπέσσεσθαι· μάλα γάρ σφεας ὦκ' ἐλέλιξεν
Αἴας, ὃς περὶ μὲν εἶδος, περὶ δ' ἔργα τέτυκτο
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα. 280
ἴθυσεν δὲ διὰ προμάχων συτὲ εἵκελος ἀλκὴν
καπρίῳ, ὅς τ' ἐν ὄρεσσι κύνας θαλερούς τ' αἰζηοὺς
ῥηιδίως ἐκέδασσεν ἐλιξάμενος διὰ βήσας·
ὥς υἱὸς Τελαμῶνος ἀγαυοῦ, φαίδιμος Αἴας,
ῥεῖα μετεισάμενος Τρώων ἐκέδασσε φαίλαγγας, 285
οἳ περὶ Πατρόκλῳ βέβασαν, φρόνεον δὲ μάλιστα
ἄστνυ πότι σφέτερον ἐρύειν καὶ κῦδος ἀρέσθαι.

Aias slayeth Hippothoos and Phorkys. Hektor slayeth Schedios.

ἦ τοι τὸν Λήθοιο Πελασγοῦ φαίδιμος υἱὸς
Ἴππόθοος ποδὸς ἔλκε κατὰ κρατερὴν ὕσμινην,
δησάμενος τελαμῶνι παρὰ σφυρὸν ἀμφὶ τένοντε, 290
Ἴκτορι καὶ Τρώεσσι χαριζόμενος· τάχα δ' αὐτῷ
ἦλθε κακόν, τό οἱ οὐ τις ἐρύκακεν ἱεμένων περ.
τὸν δ' υἱὸς Τελαμῶνος, ἐπαΐξας δι' ὀμίλου,
πλήξ' αὐτοσχεδίην κυνέης διὰ χαλκοπαρήου·
ἦρικε δ' ἵπποδάσεια κόρυς περὶ δουρὸς ἀκωκῇ, 295
πληγεῖς' ἔγχει τε μεγάλῳ καὶ χειρὶ παχείῃ,
ἐγκέφαλος δὲ παρ' αὐλὸν ἀνέδραμεν ἐξ ὠτειλῆς
αἵματόεις. τοῦ δ' αὖθις λύθη μένος, ἐκ δ' ἄρα χειρῶν

Πατρόκλοιο πόδα μεγαλήτορος ἦκε χαμᾶζε
 κείσθαι· ὁ δ' ἄγχ' αὐτοῖο πέσε πρηνῆς ἐπὶ νεκρῷ,
 τῇλ' ἀπὸ Λαρίσης ἐριβώλακος, οὐδὲ τοκεῦσι 301
 θρέπτρα φίλοις ἀπέδωκε, μινυνθάδιος δέ οἱ αἰὼν
 ἔπλεθ' ὑπ' Αἴαντος μεγαθύμου δουρὶ δαμέντι.
 Ἐκτωρ δ' αὖτ' Αἴαντος ἀκόντισε δουρὶ φαεινῷ·
 ἀλλ' ὁ μὲν ἄντα ἰδὼν ἠλεύατο χάλκεον ἔγχος 305
 τυτθόν· ὁ δὲ Σχεδίου μεγαθύμου Ἰφίτου υἱόν,
 Φωκῆων ὅχ' ἄριστον, ὃς ἐν κλειτῷ Πανοπῇ
 οἰκία ναιετάασκε πολέσσ' ἄνδρεσσιν ἀνάσσων,
 τὸν βάλ' ὑπὸ κληῖδα μέσσην· διὰ δ' ἀμπερὲς ἄκρη
 αἰχμὴ χαλκείη παρὰ νείατον ὄμον ἀνέσχε. 310
 δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ.
 Λῆας δ' αὖ Φόρκυνα δαΐφρονα, Φαίνοπος υἱόν,
 Ἴπποθόῳ περιβάντα μέσσην κατὰ γαστέρα τύψε,
 ῥῆξε δὲ θώρηκος γύαλον, διὰ δ' ἔντερα χαλκὸς
 ἦφυσ'· ὁ δ' ἐν κονίησι πεσών ἔλε γαῖαν ἀγοστῷ. 315
 χώρησαν δ' ὑπὸ τε πρόμαχοι καὶ φαίδιμος Ἐκτωρ·
 Ἀργεῖοι δὲ μέγα ἴαχον, ἐρύσαντο δὲ νεκρούς,
 Φόρκυν θ' Ἴππόθoόν τε, λύνοντο δὲ τεύχε' ἀπ' ὄμων.

Apollo, speaking to Aineias, giveth fresh heart to the Trojans.

ἔνθα κεν αὖτε Τρῶες ἀρηιφίλων ὑπ' Ἀχαιῶν
 Ἴλιον εἰσανέβησαν ἀναλκείησι δαμέντες, 320
 Ἀργεῖοι δέ κε κῦδος ἔλον καὶ ὑπὲρ Διὸς αἶσαν
 κάρτεϊ καὶ σθένει σφετέρῳ· ἀλλ' αὐτὸς Ἀπόλλων
 Λινείαν ὥτρυνε δέμας Περίφαντι ἑοικῶς
 κήρυκ' Ἡπυτίδῃ, ὃς οἱ παρὰ πατρὶ γέροντι
 κηρύσσων γήρασκε, φίλα φρεσὶ μῆδεα εἰδώς· 325
 τῷ μιν ἐεισάμενος προσέφη Διὸς υἱὸς Ἀπόλλων·
 “Λινεία, πῶς ἂν καὶ ὑπὲρ θεὸν εἰρύσσαισθε
 Ἴλιον αἰπεινήν; ὥς δὴ ἴδον ἀνέρας ἄλλους,

κάρτεϊ τε σθένει τε πεποιθότας ἡγορήε τε
 πλήθει τε σφετέρῳ, καὶ ὑπὲρ Δία δῆμον ἔχοντας. 330
 ἡμῖν δὲ Ζεὺς μὲν πολὺ βούλεται ἢ Δαναοῖσι
 νίκην· ἀλλ' αὐτοὶ τρεῖτ' ἄσπετον οὐδὲ μάχεσθε."

ὥς ἔφατ', Αἰνείας δ' ἑκατηβόλον Ἀπόλλωνα
 ἔγνω ἐσάντα ἰδὼν, μέγα δ' Ἔκτορα εἶπε βοήσας·
 "Ἔκτορ τ' ἡδ' ἄλλοι Τρώων ἀγοὶ ἡδ' ἐπικούρων, 335
 αἰδῶς μὲν νῦν ἦδε, ἀρηιφίλων ὑπ' Ἀχαιῶν
 Ἴλιον εἰσαναβῆναι ἀναλκείησι δαμέντας.
 ἀλλ' ἔτι γάρ τίς φησι θεῶν, ἐμοὶ ἄγχι παραστίας,
 Ζῆν', ὑπατον μήστωρα, μάχης ἐπιτάρροθον εἶναι·
 τῷ ῥ' ἰθὺς Δαναῶν ἴομεν, μηδ' οἷ γε ἔκηλοι 340
 Πάτροκλον νηυσὶν πελασαίατο τεθνηῶτα."

The fight goeth on without pause.

ὥς φάτο, καὶ ῥα πολὺ προμάχων ἐξάλμενος ἔστη·
 οἱ δ' ἐλελίχθησαν καὶ ἐναντίοι ἔσταν Ἀχαιῶν.
 ἔνθ' αὖτ' Αἰνείας Λειώκριτον οὔτασε δουρί,
 υἱὸν Ἀρίσβαντος, Λυκομήδεος ἐσθλὸν ἐταῖρον. 345
 τὸν δὲ πεσόντ' ἐλέησεν ἀρηίφιλος Λυκομήδης,
 στῆ δὲ μάλ' ἐγγὺς ἰὼν καὶ ἀκόντισε δουρὶ φαεινῷ,
 καὶ βάλεν Ἰππασίδην Ἀπισάονα ποιμένα λαῶν
 ἦπαρ ὑπὸ πραπίδων, εἴθαρ δ' ὑπὸ γούνατ' ἔλυσεν,
 ὅς ῥ' ἐκ Παιονίης ἐριβώλακος εἰληλούθει, 350
 καὶ δὲ μετ' Ἀστεροπαῖον ἀριστεύεσκε μάχεσθαι.
 τὸν δὲ πεσόντ' ἐλέησεν ἀρήιος Ἀστεροπαῖος,
 ἴθυσεν δὲ καὶ ὁ πρόφρων Δαναοῖσι μάχεσθαι·
 ἀλλ' οὐ πῶς ἔτι εἶχε· σάκεσσι γὰρ ἔρχατο πάντῃ
 ἐσταότες περὶ Πατρόκλῳ, πρὸ δὲ δούρατ' ἔχοντο. 355
 Αἴας γὰρ μάλα πάντας ἐπώχετο πολλὰ κελεύων·
 οὔτε τιν' ἐξοπίσω νεκροῦ χάζεσθαι ἀνώγει
 οὔτε τινὰ προμάχεσθαι Ἀχαιῶν ἑξοχὸν ἄλλων,

ἀλλὰ μάλ' ἀμφ' αὐτῷ βεβάμεν, σχεδόθεν δὲ μάχε-
σθαι.

ὥς Αἴας ἐπέτελλε πελώριος, αἵματι δὲ χθῶν 360
δεύετο πορφυρέῳ, τοὶ δ' ἀγχιστῖνοι ἐπιπτου
νεκροὶ ὁμοῦ Τρώων καὶ ὑπερμενέων ἐπικούρων,
καὶ Δαναῶν· οὐδ' οἱ γὰρ ἀναιμωτί γε μάχοντο,
παυρότεροι δὲ πολὺ φθίνυθον· μέμνηντο γὰρ αἰεὶ
ἀλλήλοισι ἀν' ὅμιλον ἀλεξέμεναι φόνον αἰπύν. 365

*There is a darkness over them that fight about the body, yet no-
where else.*

ὥς οἱ μὲν μάρναντο δέμας πυρός, οὐδέ κε φαίης
οὔτε ποτ' ἠέλιον σόον ἔμμεναι οὔτε σελήνην·
ἥερι γὰρ κατέχοντο μάχη ἔνι ὅσσοι ἄριστοι
ἕστασαν ἀμφὶ Μενoitιάδῃ κατατεθνηῶτι.
οἱ δ' ἄλλοι Τρῶες καὶ εὐκνήμιδες Ἀχαιοὶ 370
εὐκηλοὶ πολέμιζον ὑπ' αἰθέρι, πέπτατο δ' αὐγὴ
ἠελίου ὀξεῖα, νέφος δ' οὐ φαίνεται πάσης
γαίης οὐδ' ὀρέων· μεταπαυόμενοι δὲ μάχοντο,
ἀλλήλων ἀλεείνουτες βέλεα στονόεντα,
πολλὸν ἀφεσταότες. τοὶ δ' ἐν μέσῳ ἄλγε' ἔπυσχον
ἥερι καὶ πολέμῳ, τείροντο δὲ νηλεί χαλκῷ, 375
ὅσσοι ἄριστοι ἔσαν. δύο δ' οὐ πω φῶτε πεπύσθην,
ἀνέρε κυδαλίμῳ, Θρασυμήδῃς Ἀντίλοχός τε,
Πατρόκλοιο θανόντος ἀμύμονος, ἀλλ' ἔτ' ἔφαντο
ζῶν ἐνὶ πρώτῃ ὁμάδῃ Τρώεσσι μάχεσθαι. 380
τὼ δ' ἐπισοσσομένῳ θάνατον καὶ φύζαν ἑταίρων
νόσφιν ἐμαρνάσθην, ἐπεὶ ὥς ἐπετέλλετο Νέστωρ
ὀτρύνων πολεμόνδε μελαινάων ἀπὸ νηῶν.

As they haul the body this way and that, the fighters are like unto men that stretch a bull's hide.

τοῖς δὲ πανημερίοις ἔριδος μέγα νεῖκος ὀρώρει
 ἀργαλέης· καμάτῳ δὲ καὶ ἰδρῶ νωλεμές αἰεὶ 385
 γούνατά τε κνήμαί τε πόδες θ' ὑπένερθεν ἐκάστου
 χεῖρές τ' ὀφθαλμοί τε παλάσσετο μαρναμένοισιν
 ἀμφ' ἀγαθὸν θεράποντα ποδώκεος Αἰακίδαο.
 ὥς δ' ὅτ' ἀνὴρ ταύροιο βοὸς μέγαλοιο βοείην
 λαοῖσιν δώη τανύειν, μεθύουσαν ἀλοιφῇ· 390
 δεξάμενοι δ' ἄρα τοί γε διαστάντες τανύουσι
 κυκλός', ἄφαρ δέ τε ἱκμὰς ἔβη, δύνει δέ τ' ἀλοιφῇ
 πολλῶν ἐλκόντων, τάννυται δέ τε πᾶσα διαπρό·
 ὥς οἱ γ' ἔνθα καὶ ἔνθα νέκυν ὀλίγη ἐνὶ χώρῃ
 εἴλκεον ἀμφότεροι· μάλα δέ σφισιν ἔλπετο θυμός,
 Τρῳσὶν μὲν ἐρύειν προτὶ Ἴλιον, αὐτὰρ Ἀχαιοῖς 396
 νῆας ἔπι γλαφυράς· περὶ δ' αὐτοῦ μῶλος ὀρώρει
 ἄγριος· οὐδέ κ' Ἀρης λαοσσόος οὐδέ κ' Ἀθήνη
 τὸν γε ἰδοῦσ' ὀνόσαιτ', οὐδ' εἰ μάλα μιν χόλος ἵκοι.

How Achilles hath no thought that Patroklos is dead.

τοῖον Ζεὺς ἐπὶ Πατρόκλῳ ἀνδρῶν τε καὶ ἵππων
 ἥματι τῷ ἐτάνυσσε κακὸν πόνον. οὐδ' ἄρα πώ τι
 ᾗδее Πάτροκλον τεθνηότα δίος Ἀχιλλεύς· 402
 πολλὸν γὰρ ἀπάνευθε νεῶν μάρναντο θοάων,
 τείχει ὑπο Τρώων. τό μιν οὐ ποτε ἔλπετο θυμῷ
 τεθνάμεν, ἀλλὰ ζῶν, ἐν ἱχριμφθέντα πύλῃσιν, 405
 ἄψ ἀπονοστήσειν, ἐπεὶ οὐδὲ τὸ ἔλπετο πάμπαν,
 ἐκπέρσειν πτολίεθρον ἄνευ ἔθεν, οὐδὲ σὺν αὐτῷ·
 πολλῶν γὰρ τό γε μητρὸς ἐπεύθετο νόσφιν ἀκούων,
 ἥ οἱ ἀπαγγέλλεσκε Διὸς μέγαλοιο νόημα·

δὴ τότε γ' οὐ οἱ εἶπε κακὸν τόσον, ὅσσον ἐτύχθη,
μήτηρ, ὅττι ῥά οἱ πολὺν φίλτατος ὤλεθ' ἐταῖρος. 411

Neither Trojans nor Danaans will suffer the shame of abandoning the body.

οἱ δ' αἰεὶ περὶ νεκρὸν ἀκαχμένα δούρατ' ἔχοντες
νωλεμές ἐγχρίμπτοντο καὶ ἀλλήλους ἐνάριζον.
ὦδε δέ τις εἶπεςκεν Ἀχαιῶν χαλκοχιτώνων·
“ὦ φίλοι, οὐ μὰν ἡμῖν εὐκλεές ἀπονέεσθαι 415
νῆας ἐπὶ γλαφυράς, ἀλλ' αὐτοῦ γαῖα μέλαινα
πᾶσι χάνοι· τό κεν ἡμῖν ἄφαρ πολὺν κέρδιον εἴη,
εἰ τοῦτον Τρώεσσι μεθήσομεν ἵπποδάμοισιν
ἄστνυ πότι σφέτερον ἐρύσαι καὶ κῦδος ἀρέσθαι.”

ὥς δέ τις αὖ Τρώων μεγαθύμων αὐδήσασκεν· 420
“ὦ φίλοι, εἰ καὶ μοῖρα παρ' ἀνέρι τῷδε δαμῆναι
πάντας ὁμῶς, μή πώ τις ἐρωεῖτω πολέμοιο.”
ὥς ἄρα τις εἶπεςκε, μένος δ' ὄρσασκεν ἐκάστου.

How the horses of Achilles mourned for Patroklos.

ὥς οἱ μὲν μάρναντο, σιδήρειος δ' ὀρυμαγδὸς
χάλκεον οὐρανὸν ἵκε δι' αἰθέρος ἀτρυγέτοιο· 425
ἵπποι δ' Αἰακίδαο μάχης ἀπάνευθεν εὐόντες
κλαῖον, ἐπεὶ δὴ πρῶτα πυθέσθην ἡνιόχοιο
ἐν κονίησι πεσόντος ὑφ' Ἑκτορος ἀνδροφύνοιο.
ἦ μὰν Αὐτομέδων Διώρεος ἄλκιμος υἱὸς
πολλὰ μὲν ἄρ μάλιστα θοῇ ἐπεμαίετο θείων, 430
πολλὰ δὲ μελιχίοισι προσηύδα, πολλὰ δ' ἀρειῇ·
τῷ δ' οὐτ' ἄψ ἐπὶ νῆας ἐπὶ πλατὺν Ἑλλήσποντον
ἠθελέτην ἵεναι οὐτ' ἐς πόλεμον μετ' Ἀχαιοῦς,
ἀλλ' ὥς τε στήλη μένει ἔμπεδον, ἥ τ' ἐπὶ τύμβῳ
ἀνέρος ἐστήκη τεθνηότος ἢ γυναικός, 435
ὥς μένον ἀσφαλέως περικαλλέα δίφρον ἔχοντε,

οὔδ' ἐνὶ σκήπτρῳ καρήατα· δάκρυα δέ σφι
 θερμὰ κατὰ βλεφάρων χαμάδις ῥέε μυρομένοιιν
 ἡνιόχοιο πόθῳ, θαλερὴ δ' ἐμιαίνεται χαίτη
 ζεύγλης ἐξεριποῦσα παρὰ ζυγὸν ἀμφοτέρωθε. 440
 μυρομένῳ δ' ἄρα τῷ γε ἰδὼν ἐλέησε Κρονίων,
 κινήσας δὲ κάρη προτὶ ἦν μυθήσατο θυμόν·
 “ ἂ δειλῶ, τί σφῶι δόμεν Πηλῆι ἄνακτι
 θνητῷ, ὑμεῖς δ' ἐστὸν ἀγήρῳ τ' ἀθανάτῳ τε;
 ἦ ἵνα δυστήνοισι μετ' ἀνδράσιν ἄλγε' ἔχητον; 445
 οὐ μὲν γάρ τί πού ἐστιν οἰζυρώτερον ἀνδρὸς
 πάντων, ὅσσα τε γαῖαν ἐπὶ πνεῖει τε καὶ ἔρπει.
 ἀλλ' οὐ μὰν ὑμῖν γε καὶ ἄρμασι δαιδαλέοισιν
 Ἐκτωρ Πριαμίδης ἐποχήσεται· οὐ γὰρ ἑάσω.
 ἦ οὐχ ἄλλης, ὥς καὶ τεύχε' ἔχει καὶ ἐπεύχεται αὐτῷ;
 σφῶιν δ' ἐν γούνεσσι βάλλω μένος ἡδ' ἐνὶ θυμῷ, 451
 ὄφρα καὶ Αὐτομέδοντα σαώσεται ἐκ πολέμοιο
 νῆας ἐπὶ γλαφυράς· ἔτι γάρ σφισι κῦδος ὀρέξω
 κτείνειν, εἰς ὃ κε νῆας ἐυσσέλμους ἀφίκωνται
 δῦναι τ' ἥελιος καὶ ἐπὶ κνέφας ἱερὸν ἔλθῃ.” 455

Automedon with the chariot goeth back into the fight.

ὣς εἰπὼν ἵπποισιν ἐνέπνευσεν μένος ἡΰ·
 τὼ δ' ἀπὸ χαιτῶν κονίην οὐδάσδε βαλόντε
 ῥίμφ' ἔφερον θοὸν ἄρμα μετὰ Τρῶας καὶ Ἀχαιοὺς.
 τοῖσι δ' ἐπ' Αὐτομέδων μάχετ', ἀχνύμενός περ
 ἑταίρου,
 ἵπποις αἰσσω, ὥς τ' αἰγυπιὸς μετὰ χῆνας· 460
 ῥέα μὲν γὰρ φεύγεσκεν ὑπὲκ Τρώων ὀρυμαγδοῦ,
 ῥεῖα δ' ἐπαῖξασκε πολὺν καθ' ὅμιλον ὀπάζων.
 ἀλλ' οὐχ ἦρει φῶτας, ὅτε σεύαίτο διώκειν·
 οὐ γάρ πως ἦν οἶον εἶνθ' ἱερῷ ἐνὶ δίφρῳ
 ἔγχει ἐφορμᾶσθαι καὶ ἐπίσχειν ὠκέας ἵππους. 465

ὄψ' ἐ δὲ δὴ μιν ἑταῖρος ἀνὴρ ἶδεν ὀφθαλμοῖσιν
 Ἀλκιμέδων υἱὸς Λαέρκεος Αἰμονίδαο·
 στῇ δ' ὄπιθεν δίφροιο, καὶ Αὐτομέδοντα προσηύδα·
 “Αὐτόμεδον, τίς τοί νυ θεῶν νηκερδέα βουλήν
 ἐν στήθεσσιν ἔθηκε καὶ ἐξέλετο φρένας ἐσθλὰς; 470
 οἷον πρὸς Τρῶας μάχεται πρῶτῳ ἐν ὀμίλῳ
 μῶνος· ἀτάρ τοι ἑταῖρος ἀπέκτατο, τεύχεα δ'

“Εκτωρ

αὐτὸς ἔχων ὅμοισιν ἀγάλλεται Αἰακίδαο.”
 τὸν δ' αὖτ' Αὐτομέδων προσέφη Διώρεος υἱός·
 “Ἀλκίμεδον, τίς γάρ τοι Ἀχαιῶν ἄλλος ὁμοῖος 475
 ἵππων ἀθανάτων ἐχέμεν ὁμήσιν τε μένος τε,
 εἰ μὴ Πάτροκλος, θεόφιν μῆστωρ ἀτάλαντος,
 ζῶς ἐών· νῦν αὖ θάνατος καὶ μοῖρα κιχάνει.
 ἀλλὰ σὺ μὲν μάστιγα καὶ ἥνις σιγαλόεντα.
 δέξαι, ἐγὼ δ' ἵππων ἀποβήσομαι, ὄφρα μάχωμαι.”

*Hektor espieth the chariot and biddeth Aineias help him to seize it.
 Automedon calleth for succour.*

ὧς ἔφατ', Αλκιμέδων δὲ βοηθῶν ἄρμ' ἐπορούσας
 καρπαλίμως μάστιγα καὶ ἥνια λάζετο χερσίν, 482
 Αὐτομέδων δ' ἀπόρουσε. νόησε δὲ φαίδιμος Ἐκτωρ,
 αὐτίκα δ' Αἰνεΐαν προσεφώνεεν ἐγγὺς ἔοντα·
 “Αἰνεΐα Τρῶων βουληφόρε χαλκοχιτώνων, 485
 ἵππῳ τῷδ' ἐνόησα ποδώκεος Αἰακίδαο
 ἐς πόλεμον προφανέντε σὺν ἡνιόχοισι κακοῖσι·
 τῷ κεν ἐελποίμην αἵρησέμεν, εἰ σύ γε θυμῷ
 σῶ ἐθέλεις, ἐπεὶ οὐκ ἂν ἐφορμηθέντε γε νῶδι
 τλαῖεν ἐναντίβιον στάντες μαχέσασθαι Ἄρην.” 490

ὧς ἔφατ', οὐδ' ἀπίθησεν εὖς πάις Ἀγχίσαο.
 τῷ δ' ἰθὺς βήτην βοέης εἰλυμένῳ ὄμους
 αὔησι στερεῇσι, πολὺς δ' ἐπελήλατο χαλκός.

τοῖσι δ' ἄμα Χρομῖος τε καὶ Ἄρητος θεοειδὴς
 ἦισαν ἀμφότεροι· μάλα δέ σφισιν ἔλπετο θυμὸς 495
 αὐτῷ τε κτενέειν ἐλάαν τ' ἐριαύχενας ἵππους·
 νήπιοι, οὐδ' ἄρ' ἔμελλον ἀναιμωτί γε νέεσθαι
 αὖτις ἀπ' Αὐτομέδοντος. ὁ δ' εὐξάμενος Διὶ πατρὶ
 ἀλκῆς καὶ σθένεος πλήτο φρένας ἀμφὶ μελαίνας. 499
 αὐτίκα δ' Ἀλκιμέδοντα προσηύδα, πιστὸν ἑταῖρον·
 “Ἀλκίμεδον, μὴ δὴ μοι ἀπόπροθεν ἰσχέμεν ἵππω,
 ἀλλὰ μάλ' ἐμπνεῖοντε μεταφρένῳ· οὐ γὰρ ἐγὼ γε
 Ἔκτορα Πριαμίδην μένεος σχήσεσθαι οἶω,
 πρίν γ' ἐπ' Ἀχιλλῆος καλλίτριχε βήμεναι ἵππω
 νῶι κατακτείναντα, φοβῆσαί τε στίχας ἀνδρῶν 505
 Ἀργείων, ἣ κ' αὐτὸς ἐνὶ πρώτοισιν ἀλοίῃ.”

ὥς εἰπὼν Αἴαντε καλέσσατο καὶ Μενέλαον·
 “Αἴαντ' Ἀργείων ἡγήτορε καὶ Μενέλαε,
 ἦ τοι μὲν τὸν νεκρὸν ἐπιτράπεθ', οἳ περ ἄριστοι,
 ἀμφ' αὐτῷ βεβάμεν καὶ ἀμύνεσθαι στίχας ἀνδρῶν,
 νῶιν δὲ ζωοῖσιν ἀμύνετε νηλεὲς ἦμαρ· 511
 τῇδε γὰρ ἔβρισαν πόλεμον κάτα δακρυόεντα
 Ἔκτωρ Αἰνείας θ', οἱ Τρώων εἰσὶν ἄριστοι.
 ἀλλ' ἦ τοι μὲν ταῦτα θεῶν ἐν γούνασι κεῖται·
 ἦσω γὰρ καὶ ἐγὼ, τὰ δέ κεν Διὶ πάντα μελήσει.” 515

Of the prowess of Automedon.

ἦ ῥα καὶ ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος,
 καὶ βάλεν Ἀρήτοιο κατ' ἀσπίδα πάντοσ' εἴσην·
 ἦ δ' οὐκ ἔγχος ἔρυτο, διαπρὸ δὲ εἴσατο χαλκός,
 νειαίρῃ δ' ἐν γαστρὶ διὰ ζωστήρος ἔλασσε.
 ὥς δ' ὅτ' ἂν ὀξὺν ἔχων πέλεκυν αἰζήϊος ἀνὴρ 520
 κόψας ἐξόπιθεν κεράων βοὸς ἀγραύλοιο
 ἵνα τάμῃ διὰ πᾶσαν, ὁ δὲ προθορῶν ἐρίπησιν,
 ὥς ἄρ' ὅ γε προθορῶν πέσεν ὕπτιος· ἐν δέ οἱ ἔγχος

νηδυίοισι μάλ' ὄξυ κραδαινόμενον λύε γυῖα.
 Ἐκτωρ δ' Αὐτομέδοντος ἀκόντισε δουρὶ φαεινῷ· 525
 ἄλλ' ὁ μὲν ἄντα ἰδὼν ἠλεύατο χάλκεον ἔγχος·
 πρόσσω γὰρ κατέκνυψε, τὸ δ' ἐξύπιθεν δόρυ μακρὸν
 οὔδαι ἐνισκίμφθη, ἐπὶ δ' οὐρίαχος πελεμίχθη
 ἔγχεος· ἔνθα δ' ἔπειτ' ἀφίει μένος ὄβριμος Ἄρης.
 καὶ νύ κε δὴ ξιφέεσσ' αὐτοσχεδὸν ὀρμηθήτην, 530
 εἰ μὴ σφω' Αἴαντε διέκριναν μεμαῶτε,
 οἳ ῥ' ἦλθον καθ' ὅμιλον ἐταίρου κικλήσκοντος.
 τοὺς ὑποταρβήσαντες ἐχώρησαν πάλιν αὖτις
 Ἐκτωρ Αἰνεΐας τ' ἠδὲ Χρομῖος θεοειδής,
 Ἄρητον δὲ κατ' αὖθι λίπον δεδαῖγμένον ἦτορ 535
 κείμενον. Αὐτομέδων δὲ θοῇ ἀτάλαντος Ἄρηι
 τεύχεά τ' ἐξενάριξε καὶ εὐχόμενος ἔπος ἤυδα·
 “ ἦ δὴ μὰν ὀλίγον γε Μενoitιτιάδοι θανόντος
 κῆρ ἄχεος μεθέηκα, χερεῖονά περ καταπεφνών.”
 ὧς εἰπὼν ἐς δίφρον ἐλὼν ἔναρα βροτόεντα 540
 θῆκε, ἃν δ' αὐτὸς ἔβαινε πόδας καὶ χεῖρας ὑπερθεν
 αἱματόεις, ὧς τίς τε λέων κατὰ ταῦρον ἐδηδώς.

*Of the fighting about the body of Patroklos, and how Athena giveth
 courage and strength to Menelaos.*

ἄψ δ' ἐπὶ Πατρόκλῳ τέτατο κρατερὴ ὑσμίνῃ
 ἀργαλήν πολύδακρυς, ἔγειρε δὲ νεῖκος Ἀθήνη
 οὐρανόθεν καταβᾶσα· προῆκε γὰρ εὐρύσπα Ζεὺς 545
 ὀρνύμεναι Δαναούς· δὴ γὰρ νόος ἐτρίπετ' αὐτοῦ.
 ἥύτε πορφυρέην ἱριν θνητοῖσι τανύσση
 Ζεὺς ἐξ οὐρανόθεν, τέρας ἔμμεναι ἢ πολέμοιο
 ἢ καὶ χειμῶνος δυσθαλπέος, ὅς ῥά τε ἔργων
 ἀνθρώπους ἀνέπαυσεν ἐπὶ χθονί, μῆλα δὲ κίχδει, 550
 ὧς ἢ πορφυρέῃ νεφέλῃ πυκάσασα ἐ αὐτήν
 δύσσετ' Ἀχαιῶν ἔθνος, ἔγειρε δὲ φῶτα ἕκαστον.

πρῶτον δ' Ἀτρείος υἷὸν ἐποτρύνουσα προσηύδα,
 ἰφθιμον Μενέλαον, ὁ γάρ ῥά οἱ ἐγγύθεν ἦεν,
 εἰσαμένη Φοῖνικι δέμας καὶ ἀτειρέα φωνήν· 555

“σοὶ μὲν δῆ, Μενέλαε, κατηφείη καὶ ὄνειδος
 ἔσσεται, εἴ κ' Ἀχιλλῆος ἀγανοῦ πιστὸν ἑταῖρον
 τείχει ὑπο Τρώων ταχέες κύνες ἐλκήσουσιν·
 ἀλλ' ἔχεο κρατερῶς, ὄτρυνε δὲ λαὸν ἅπαντα.”

τὴν δ' αὖτε προσέειπε βοὴν ἀγαθὸς Μενέλαος· 560
 “Φοῖνιξ, ἅττα γεραιὲ παλαιγενές, εἰ γὰρ Ἀθήνη
 δοίη κάρτος ἐμοί, βελέων δ' ἀπερύκοι ἐρωήν·
 τῷ κεν ἐγὼ γ' ἐθέλοιμι παρεστάμεναι καὶ ἀμύνειν
 Πατρόκλῳ· μῖλα γάρ με θανὼν ἐσεμίσσατο
 θυμόν.

ἀλλ' Ἐκτωρ πυρὸς αἶνὸν ἔχει μένος, οὐδ' ἀπολήγει
 χαλκῷ δηιόων· τῷ γὰρ Ζεὺς κῦδος ὀπάζει.” 566

ὥς φάτο, γήθησεν δὲ θεὰ γλαυκῶπις Ἀθήνη,
 ὅττι ῥά οἱ πάμπρωτα θεῶν ἡρήσατο πάντων.
 ἐν δὲ βίην ὤμοισι καὶ ἐν γούνεσσιν ἔθηκε,
 καὶ οἱ μυῖης θάρσος ἐνὶ στήθεσσιν ἐνήκεν, 570
 ἥ τε καὶ ἐργομένη μῖλα περ χροὸς ἀνδρομέοιο
 ἰσχανάα δακέειν, λαρὸν δέ οἱ αἶμ' ἀνθρώπου·
 τοίου μιν θάρσευς πλήσε φρένας ἀμφὶ μελαίνας.
 βῆ δ' ἐπὶ Πατρόκλῳ, καὶ ἀκόντισε δουρὶ φαεινῷ.
 ἔσκε δ' ἐνὶ Τρώεσσι Ποδῆς υἱὸς Ἡετίωνος, 575
 ἀφνειὸς τ' ἀγαθὸς τε· μάλιστα δέ μιν τίεν

Ἐκτωρ

δήμου, ἐπεὶ οἱ ἑταῖρος ἦεν φίλος εἰλαπιναστής·
 τὸν ῥα κατὰ ζωστήρα βάλε ξανθὸς Μενέλαος
 αἶξαντα φόβονδε, διαπρὸ δὲ χαλκὸν ἔλασσε·
 δούπησεν δὲ πεσών. ἀτὰρ Ἀτρεΐδης Μενέλαος 580
 νεκρὸν ὑπὲκ Τρώων ἔρυσεν μετὰ ἔθνος ἑταίρων.

How Apollo stireth up Hektor, and Zeus giveth victory to the Trojans.

Ἔκτορα δ' ἐγγύθεν ἰστάμενος ὥτρυνεν Ἀπόλλων
Φαίνοπι Ἀσιάδῃ ἐναλίγκιος, ὅς οἱ ἀπάντων
ξείνων φίλτατος ἔσκεν, Ἀβυδόθι οἰκία ναίων· 584

[τῷ μιν ἐεισάμενος προσέφη ἐκάεργος Ἀπόλλων·]
“Ἔκτορ, τίς κέ σ' ἔτ' ἄλλος Ἀχαιῶν ταρβήσειεν;
οἶον δὴ Μενέλαον ὑπέτρεσας, ὃς τὸ πάρος γε
μαλθακὸς αἰχμητής· νῦν δ' οἷχεται οἶος αἰέρας
νεκρὸν ὑπὲκ Τρώων, σὸν δ' ἔκτανε πιστὸν ἑταῖρον,
ἔσθλὸν ἐνὶ προμάχοισι, Ποδῆν υἱὸν Ἡετίωνος.” 590

ὥς φάτο, τὸν δ' ἄχεος νεφέλῃ ἐκάλυψε μέλαινα,
βῆ δὲ διὰ προμάχων κεκορυθμένος αἶθοπι χαλκῷ.
καὶ τότε ἄρα Κρονίδης ἔλετ' αἰγίδα θυσανόεσσαν
μαρμαρέην, Ἴδην δὲ κατὰ νεφέεσσι κάλυψεν,
ἀστρίψας δὲ μάλα μεγάλ' ἔκτυπε, τὴν δὲ τίναξε,
νίκην δὲ Τρώεσσι δίδου, ἐφόβησε δ' Ἀχαιούς. 596

Idomeneus and Meriones flee from the battle.

πρῶτος Πηνέλεως Βοιωτίας ἦρχε φόβοιο.
βλήτο γὰρ ὄμρον δουρί, πρόσω τετραμμένος αἰεί,
ἄκρον ἐπιλίγδην· γράψεν δὲ οἱ ὀστέον ἄχρῃς
αἰχμὴ Πουλυδάμαντος· ὁ γάρ ῥ' ἔβαλε σχεδὸν
ἐλθών. 600

Λήιτον αὖθ' Ἔκτωρ σχεδὸν οὔτασε χεῖρ' ἐπὶ καρπῷ,
υἱὸν Ἀλεκτρυόνης μεγαθύμου, παῦσε δὲ χάρμης·
τρέσσε δὲ παπτήνας, ἐπεὶ οὐκέτι ἔλπετο θυμῷ
ἔγχος ἔχων ἐν χειρὶ μαχήσεσθαι Τρώεσιν.

Ἔκτορα δ' Ἰδομενεὺς μετὰ Λήιτον ὀρμηθέντα 605
βεβλήκει θώρηκα κατὰ στῆθος παρὰ μαζόν·
ἐν καυλῷ δ' ἐάγῃ δολιχὸν δόρυ, τοὶ δὲ βόησαν

Τρῶες. ὁ δ' Ἰδομενῆος ἀκόντισε Δευκαλίδας
 δίφρῳ ἐφεσταότος· τοῦ μὲν ῥ' ἀπὸ τυτθὸν ἄμαρτεν,
 αὐτὰρ ὁ Μηριόναο ὀπάονά θ' ἠνίοχόν τε, 610
 Κοίρανον, ὅς ῥ' ἐκ Λύκτου ἐκτιμένης ἔπετ' αὐτῷ—
 πεζὸς γὰρ τὰ πρῶτα λιπὼν νέας ἀμφιελίσσας
 ἤλυθε, καὶ κε Τρῳσὶ μέγα κράτος ἐγγυάλισεν,
 εἰ μὴ Κοίρανος ὦκα ποδώκεας ἤλασεν ἵππους·
 καὶ τῷ μὲν φάος ἦλθεν, ἄμυνε δὲ νηλεὲς ἦμαρ, 615
 αὐτὸς δ' ὤλεσε θυμὸν ὑφ' Ἑκτορος ἀνδροφόνοιο—
 τὸν βάλ' ὑπὸ γναθμοῖο καὶ οὐατος, ἐκ δ' ἄρ' ὀδόντας
 ὥσε δόρυ πρυμνόν, διὰ δὲ γλῶσσαν τάμε μέσσην.
 ἤριπε δ' ἐξ ὀχέων, κατὰ δ' ἠνία χεῦεν ἔραζε.
 καὶ τά γε Μηριόνης ἔλαβεν χεῖρεςσι φίλησι 620
 κύψας ἐκ πεδίοιο, καὶ Ἰδομενῆα προσηύδα·
 “ μάλιστα νῦν, εἴως κε θοὰς ἐπὶ νῆας ἵκηαι·
 γιγνώσκεις δὲ καὶ αὐτός, ὃ τ' οὐκέτι κάρτος
 Ἀχαιῶν.”

ὥς ἔφατ', Ἰδομενεὺς δ' ἵμασεν καλλίτριχας
 ἵππους
 νῆας ἐπὶ γλαφυράς· δὴ γὰρ δέος ἔμπεσε θυμῷ. 625

Aias and Menelaos are dismayed. Aias prayeth Zeus at least to dispel the darkness and slay them in the light.

οὐδ' ἔλαθ' Αἴαντα μεγάλητορα καὶ Μενέλαον
 Ζεὺς, ὃ τε δὴ Τρῳέεσσι δίδου ἑτεραλκέα νίκην.
 τοῖσι δὲ μύθων ἦρχε μέγας Τελαμώνιος Αἴας·
 “ ὦ πόποι, ἤδη μὲν κε, καὶ ὅς μάλα νήπιός ἐστι,
 γνοίη, ὅτι Τρῳέεσσι πατήρ Ζεὺς αὐτὸς ἀρήγει. 630
 τῶν μὲν γὰρ πάντων βέλε' ἄπτεται, ὅς τις ἀφήη,
 ἢ κακὸς ἢ ἀγαθός· Ζεὺς δ' ἔμπης πάντ' ἰθύνει·
 ἡμῖν δ' αὐτῶς πᾶσιν ἐτώσια πίπτει ἔραζε.
 ἀλλ' ἄγετ', αὐτοὶ περ φραζώμεθα μῆτιν ἀρίστην,

ἤμὲν ὅπως τὸν νεκρὸν ἐρύσσομεν, ἡδὲ καὶ αὐτοὶ 635
 χάρμα φίλοις ἐτάροισι γενώμεθα νοστήσαντες,
 οἳ πού δεῦρ' ὀρόωντες ἀκηχέδατ', οὐδ' ἔτι φασὶν
 Ἑκτορος ἀνδροφόνοιο μένος καὶ χεῖρας ἀάπτους
 σχήσεσθ', ἀλλ' ἐν νηυσὶ μελαίνησιν πεσέεσθαι.
 εἶη δ', ὅς τις ἐταῖρος ἀπαγγεῖλναι τάχιστα 640
 Πηλεΐδῃ, ἐπεὶ οὐ μιν οἶομαι οὐδὲ πεπύσθαι
 λυγρῆς ἀγγελίης, ὅτι οἱ φίλος ὤλεθ' ἐταῖρος.
 ἀλλ' οὐ πῇ δύναμαι ἰδέειν τοιοῦτον Ἀχαιῶν·
 ἥερι γὰρ κατέχονται ὁμῶς αὐτοί τε καὶ ἵπποι.
 Ζεῦ πάτερ, ἀλλὰ σὺ ῥῦσαι ὑπ' ἥερος νῆας Ἀχαιῶν,
 ποιήσου δ' αἶθρην, δὸς δ' ὀφθαλμοῖσιν ἰδέεσθαι· 646
 ἐν δὲ φάει καὶ ὄλεσσον, ἐπεὶ νύ τοι εὖαδεν οὕτως."

Zeus scattereth the darkness, and Menelaos looketh about him for Antilochos.

ὥς φάτο, τὸν δὲ πατὴρ ὀλοφύρατο δάκρυ
 χέοντα·

αὐτίκα δ' ἡέρα μὲν σκέδασεν καὶ ἀπῶσεν ὁμίχλην,
 ἥελιος δ' ἐπέλαμψε, μάχη δ' ἐπὶ πᾶσα φαίνθη. 650
 καὶ τότε ἄρ' Ἰλίας εἶπε βοὴν ἀγαθὸν Μενέλαον·
 "σκέπτεο νῦν, Μενέλαε διοτρεφές, αἶ κεν ἴδῃαι
 ζῶν ἔτ' Ἀντίλοχον μεγαθύμου Νέστορος υἱόν,
 ὄτρυνον δ' Ἀχιλλῇ δαΐφρονι θᾶσσον ἰόντα 654
 εἰπεῖν, ὅττι ῥά οἱ πολὺν φίλτατος ὤλεθ' ἐταῖρος."

ὥς ἔφατ', οὐδ' ἀπίθησε βοὴν ἀγαθὸς Μενέλαος,
 βῆ δ' ἰέναι, ὥς τις τε λέων ἀπὸ μεσσαύλοιο,
 ὅς τ' ἐπεὶ ἄρ κε κάμησι κύνας τ' ἄνδρας τ'
 ἐρεθίζων,

οἳ τέ μιν οὐκ εἰῶσι βοῶν ἐκ πῖαρ ἐλέσθαι
 πάννυχτοι ἐγρήσσοντες· ὁ δὲ κρειῶν ἐρατίζων 660
 ἰθύει, ἀλλ' οὐ τι πρήσσει· θαμέες γὰρ ἄκοντες

ἀντίον αἰσσουσι θρασειάων ἀπὸ χειρῶν,
 καιόμεναί τε δεταί, τάς τε τρεῖ ἐσσύμενός περ·
 ἧῶθεν δ' ἀπονόσφιν ἔβη τετιηότι θυμῷ·
 ὥς ἀπὸ Πατρόκλοιο βοὴν ἀγαθὸς Μενέλαος 665
 ἦιε πόλλ' ἀέκων· περὶ γὰρ δῖε, μή μιν Ἀχαιοὶ
 ἀργαλέου πρὸ φόβοιο ἔλωρ δηίοισι λίποιεν.
 πολλὰ δὲ Μηριόνη τε καὶ Αἰάντεσσ' ἐπέτελλεν·
 “ Αἶαντ' Ἀργείων ἡγήτορε Μηριόνη τε,
 νῦν τις ἐνηείης Πατροκλῆος δειλοῖο 670
 μνησάσθω· πᾶσιν γὰρ ἐπίστατο μείλιχος εἶναι
 ζῶος ἐών· νῦν αὖ θάνατος καὶ μοῖρα κιχάνει.”

At the bidding of Menelaos, Antilochos runneth to tell Achilles that Patroklos is dead.

ὥς ἄρα φωνήσας ἀπέβη ξανθὸς Μενέλαος,
 πάντοσε παπταίνων ὥς τ' αἰετός, ὃν ρά τέ φασιν
 ὀξύτατον δέρκεσθαι ὑπουρανίων πετεηνῶν, 675
 ὃν τε καὶ ὑψόθ' ἐόντα πόδας ταχὺς οὐκ ἔλαθε πτώξ
 θάμνῳ ὑπ' ἀμφικόμῳ κατακείμενος, ἀλλὰ τ' ἐπ'
 αὐτῷ
 ἔσσυτο καὶ τέ μιν ὦκα λαβὼν ἐξείλετο θυμόν.
 ὥς τότε σοί, Μενέλαε διοτρεφές, ὅσσε φαεινῶ
 πάντοσε δινείσθην πολέων κατὰ ἔθνος ἐταίρων, 680
 εἴ που Νέστορος υἱὸν ἔτι ζῶοντα ἴδοιτο.
 τὸν δὲ μάλ' αἰψ' ἐνόησε μάχης ἐπ' ἄριστερὰ πάσης
 θαρσύνονθ' ἐτάρους καὶ ἐποτρύνοντα μάχεσθαι.
 ἄγχοῦ δ' ἰστάμενος προσέφη ξανθὸς Μενέλαος·
 “ Ἀντίλοχ', εἰ δ' ἄγε δεῦρο, διοτρεφές, ὅφρα
 πύθεται 685
 λυγρῆς ἀγγελίης, ἥ μὴ ὄφελλε γενέσθαι.
 ἦδη μέν σε καὶ αὐτὸν ὀίομαι εἰσορόωντα
 γιγνώσκειν, ὅτι πῆμα θεὸς Δαναοῖσι κυλίνδει,

νίκη δὲ Τρώων· πέφαται δ' ὄριστος Ἀχαιῶν
 Πάτροκλος, μεγάλη δὲ ποθὴ Δαναοῖσι τέτυκται. 690
 ἀλλὰ σύ γ' αἶψ' Ἀχιλῇι, θέων ἐπὶ νῆας Ἀχαιῶν,
 εἰπεῖν, αἶ κε τάχιστα νέκυν ἐπὶ νῆα σαώσῃ
 γυμνόν· ἀτὰρ τά γε τεύχε' ἔχει κορυθαίολος
 "Ἔκτωρ."

ὥς ἔφατ', Ἀντίλοχος δὲ κατέστυγε μῦθον
 ἀκούσας.

δὴν δέ μιν ἀφασίῃ ἐπέων λάβε, τῷ δέ οἱ ὅσσε 695
 δακρυόφι πλήσθεν, θαλερὴ δέ οἱ ἔσχετο φωνή.
 ἀλλ' οὐδ' ὥς Μενελάου ἐφημοσύνης ἀμέλησε,
 βῆ δὲ θέειν, τὰ δὲ τεύχε' ἀμύμονι δῶκεν ἐταίρῳ
 Λαοδόκῳ, ὅς οἱ σχεδὸν ἔστρεφε μώνυχας ἵππους.

τὸν μὲν δάκρυ χέοντα πόδες φέρον ἐκ πολέμοιο
 Πηλεΐδῃ Ἀχιλῇι κακὸν ἔπος ἀγγελέοντα· 701

οὐδ' ἄρα σοί, Μενέλαε διοτρεφές, ἤθελε θυμὸς
 τειρομένοις ἐτάροισιν ἀμυνέμεν, ἔνθεν ἀπῆλθεν
 Ἀντίλοχος, μεγάλη δὲ ποθὴ Πυλίοισιν ἐτύχθη·
 ἀλλ' ὃ γε τοῖσιν μὲν Θρασυμήδεα δῖον ἀνῆκεν, 705

αὐτὸς δ' αὖτ' ἐπὶ Πατρόκλῳ ἥρωι βεβήκει,
 στῆ δὲ παρ' Αἰάντεσσι θέων, εἶθαρ δὲ προσηύδα·

"κεῖνον μὲν δὴ νηυσὶν ἐπιπροέηκα θοῇσιν,
 ἐλθεῖν εἰς Ἀχιλῆα πόδας ταχύν· οὐδέ μιν οἶω
 νῦν ἰέναι, μάλα περ κεχολωμένον" Ἔκτορι δῖῳ· 710

οὐ γάρ πως ἂν γυμνὸς ἐὼν Τρώεσσι μάχοιτο.
 ἡμεῖς δ' αὐτοί περ φραζώμεθα μῆτιν ἀρίστην,
 ἡμὲν ὅπως τὸν νεκρὸν ἐρύσσομεν, ἡδὲ καὶ αὐτοὶ
 Τρώων ἐξ ἐνοπῆς θάνατον καὶ κῆρα φύγωμεν."

*Menelaos and Meriones lift up the body, while the two Aiaetes keep
 back the Trojans. The fight rageth like a fire.*

τὸν δ' ἡμείβετ' ἔπειτα μέγας Τελαμώνιος Λῆας·

“ πάντα κατ’ αἶσαν ἔειπες, ἀγακλεὲς ὦ Μενέλαε· 716
 ἀλλὰ σὺ μὲν καὶ Μηριόνης ὑποδύντε μάλ’ ὦκα
 νεκρὸν αἶείραντες φέρετ’ ἐκ πόνου· αὐτὰρ ὅπισθε
 νῶϊ μαχησόμεθα Τρωσὶν τε καὶ Ἑκτορι δίῳ,
 ἴσον θυμὸν ἔχοντες ὁμώνυμοι, οἳ τὸ πάρος περ 720
 μίμνομεν ὁξὺν Ἄρηα παρ’ ἀλλήλοισι μένοντες.”

ὥς ἔφαθ’, οἳ δ’ ἄρα νεκρὸν ἀπὸ χθονὸς ἀγκάζοντο
 ὕψι μάλα μεγάλως· ἐπὶ δ’ ἴαχε λαὸς ὅπισθε
 Τρωϊκός, ὡς εἶδοντο νέκυν αἶруντας Ἀχαιοὺς.
 ἴθυσαν δὲ κύνεσσιν ἐοικότες, οἳ τ’ ἐπὶ κάπρῳ 725
 βλημένῳ αἰζῶσι πρὸ κούρων θηρητήρων·
 ἕως μὲν γάρ τε θέουσι διαρραῖσαι μεμαῶτες,
 ἀλλ’ ὅτε δὴ ῥ’ ἐν τοῖσιν ἐλίξεται ἀλκὴ πεποιθώς,
 ἄψ τ’ ἀνεχώρησαν διὰ τ’ ἔτρεσαν ἄλλυδις ἄλλος.
 ὥς Τρῶες εἶως μὲν ὁμίλαδὸν αἰὲν ἔποντο 730
 νύσσοντες ξίφεσιν τε καὶ ἔγχεσιν ἀμφιγύοισιν·
 ἀλλ’ ὅτε δὴ ῥ’ Αἴαντε μεταστρεφθέντε κατ’ αὐτοὺς
 σταίησαν, τῶν δὲ τράπετο χρώς, οὐδέ τις ἔτλη
 πρόσσω αἰξας περὶ νεκροῦ δηρίσασθαι.

ὥς οἳ γ’ ἐμμεμαῶτε νέκυν φέρον ἐκ πολέμοιο 735
 νῆας ἔπι γλαφυράς· ἐπὶ δὲ πτόλεμος τέτατό σφιν
 ἄγριος ἥύτε πῦρ, τό τ’ ἐπεσσύμενον πόλιν ἀνδρῶν
 ὄρμενον ἐξαίφνης φλεγέθει, μινύθουσι δὲ οἴκοι
 ἐν σέλαϊ μεγάλῳ· τὸ δ’ ἐπιβρέμει ἰς ἀνέμοιο.
 ὥς μὲν τοῖς ἵππων τε καὶ ἀνδρῶν αἰχμητῶν 740
 ἀζηχὴς ὀρυμαγδὸς ἐπήιεν ἐρχομένοισιν·
 οἳ δ’, ὥς θ’ ἡμίονοι κρατερὸν μένος ἀμφιβαλόντες
 ἔλκωσ’ ἐξ ὄρεος κατὰ παιπαλόεσσιν ἀταρπὸν
 ἢ δοκὸν ἢ δόρυ μέγα νήιον· ἐν δέ τε θυμὸς
 τείρεθ’ ὁμοῦ καμάτῳ τε καὶ ἰδρῶ σπενδόντεσσιν· 745
 ὥς οἳ γ’ ἐμμεμαῶτε νέκυν φέρον· αὐτὰρ ὅπισθεν
 Λῆαντ’ ἰσχανέτην, ὥς τε πρῶν ἰσχάνει ὕδωρ

ὑλήεις, πεδίοιο διαπρύσιον τετυχηκώς,
 ὃς τε καὶ ἰφθίμων ποταμῶν ἄλεγεινὰ ῥέεθρα
 ἴσχει, ἄφαρ δέ τε πᾶσι ῥόον πεδίονδε τίθησι 750
 πλάζων· οὐδέ τί μιν σθένει ῥήγνυσι ῥέοντες·
 ὥς αἰεὶ Αἴαντε μάχην ἀνέεργον ὀπίσσω
 Τρώων· οἱ δ' ἅμ' ἔποντο, δύω δ' ἐν τοῖσι μάλιστα,
 Αἰνείας τ' Ἀγχισιάδης καὶ φαίδιμος Ἑκτωρ.
 τῶν δ', ὥς τε ψαρῶν νέφος ἔρχεται ἡὲ κολοιῶν, 755
 οὐλον κεκλήγοντες, ὅτε προῖδωσιν ἰόντα
 κίρκου, ὃ τε σμικρῇσι φόνον φέρει ὀρνίθεσσιν,
 ὥς ἄρ' ὑπ' Αἰνεία τε καὶ Ἑκτορι κοῦροι Ἀχαιῶν
 οὐλον κεκλήγοντες ἴσαν, λήθοντο δὲ χάρμης.
 πολλὰ δὲ τεύχεα καλὰ πέσον περί τ' ἀμφί τε
 τάφρον 760
 φευγόντων Δαναῶν, πολέμου δ' οὐ γίγνεται ἔρωή.

ΙΛΙΑΔΟΣ Σ

όπλοποιία.

Antilochos cometh to Achilles and telleth that Patroklos is dead.

ὥς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο,
Ἀντίλοχος δ' Ἀχιλῇι πόδας ταχὺς ἄγγελος ἦλθε.
τὸν δ' εὗρε προπάρειθε νεῶν ὀρθοκραιράων,
τὰ φρονέοντ' ἀνὰ θυμόν, ἃ δὴ τετελεσμένα ἦεν·
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν· 5
“ὦ μοι ἐγὼ, τί τ' ἄρ' αὖτε κάρη κομόωντες

Ἀχαιοὶ

νηυσὶν ἔπι κλονέονται ἀτυζόμενοι πεδίοιο ;
μὴ δὴ μοι τελέσωσι θεοὶ κακὰ κήδεα θυμῷ,
ὥς ποτέ μοι μήτηρ διεπέφραδε καί μοι ἔειπε
Μυρμιδόνων τὸν ἄριστον ἔτι ζώοντος ἐμεῖο 10
χερσὶν ὑπο Τρώων λείψειν φάος ἡελίοιο.
ἦ μάλα δὴ τέθνηκε Μενoitίου ἄλκιμος υἱός,
σχέτλιος· ἦ τ' ἐκέλευον ἀπωσάμενον δήιον πῦρ
νῆας ἐπ' ἄψ ἰέναι, μηδ' Ἐκτορι ἱφι μάχεσθαι.”

εἷος ὁ ταῦθ' ὄρμαινε κατὰ φρένα καὶ κατὰ
θυμόν, 15

τόφρα οἱ ἐγγύθεν ἦλθεν ἀγαυοῦ Νέστορος υἱὸς
δάκρυα θερμὰ χέων, φάτο δ' ἀγγελίην ἀλεγεινήν·

“ὦ μοι, Πηλέος υἱὲ δαΐφρονος, ἥ μάλα λυγρῆς
 πεύσσαι ἀγγελίης, ἥ μὴ ὤφελλε γενέσθαι.
 κεῖται Πάτροκλος, νέκυσ δὲ δὴ ἀμφιμάχονται 20
 γυμνοῦ· ἀτὰρ τά γε τεύχε’ ἔχει κορυθαίολος
 “Εκτωρ.”

Of the anguish of Achilles, and how Thetis heareth his lamentation.

ὥς φάτο, τὸν δ’ ἄχεος νεφέλη ἐκάλυψε μέλαινα.
 ἀμφοτέρησι δὲ χερσὶν ἑλὼν κόνιν αἰθαλόεσσαν
 χεύατο κακ κεφαλῆς, χαρίεν δ’ ἦσχυνε πρόσωπον·
 νεκταρέω δὲ χιτῶνι μέλαιν’ ἀμφίζανε τέφρη. 25
 αὐτὸς δ’ ἐν κονίησι μέγας μεγαλωστί τανυσθεὶς
 κεῖτο, φίλῃσι δὲ χερσὶ κόμην ἦσχυνε δαΐζων.
 δμῳαὶ δ’, ἃς Ἀχιλεὺς λήισσατο Πάτροκλός τε,
 θυμὸν ἀκηχέμεναι μεγάλ’ ἴαχον, ἐκ δὲ θύραζε
 ἔδραμον ἀμφ’ Ἀχιλῆα δαΐφρονα, χερσὶ δὲ πᾶσαι 30
 στήθεα πεπλήγοντο, λύθεν δ’ ὑπὸ γυῖα ἐκάστης.
 Ἀντίλοχος δ’ ἐτέρωθεν ὀδύρετο δάκρυα λείβων,
 χεῖρας ἔχων Ἀχιλῆος· ὁ δ’ ἔστενε κυδάλιμον κῆρ·
 δεΐδιδε γάρ, μὴ λαιμὸν ἀποτμήξειε σιδήρῳ.
 σμερδαλέον δ’ ὤμωξεν· ἄκουσε δὲ πότνια μήτηρ 35
 ἡμένη ἐν βένθεσσιν ἰλὸς παρὰ πατρὶ γέροντι
 κώκυσέν τ’ ἄρ’ ἔπειτα· θειὰ δέ μιν ἀμφαγέροντο,
 πᾶσαι, ὅσαι κατὰ βένθος ἰλὸς Νηρηίδες ἦσαν.
 ἔνθ’ ἄρ’ ἦν Γλαύκη τε Θάλειά τε Κυμοδόκη τε,
 Νησαίη Σπείώ τε Θόη θ’ Ἀλὴν τε βοῶπις, 40
 Κυμοθόη τε καὶ Ἀκταίη καὶ Λιμνώρεια
 καὶ Μελίτη καὶ Ἰαιρα καὶ Ἀμφιθόη καὶ Ἀγανή,
 Δωτώ τε Πρωτώ τε Φέρουσά τε Δυναμένη τε,
 Δεξαμένη τε καὶ Ἀμφινόμη καὶ Καλλιάνειρα,
 Δωρὶς καὶ Πανόπη καὶ ἀγακλειτὴ Γαλάτεια, 45
 Νημερτής τε καὶ Ἀψευδὴς καὶ Καλλιόνοσσα·

ἔνθα δ' ἔην Κλυμένη Ἰάνειρά τε καὶ Ἰάνασσα,
 Μαῖρα καὶ Ὠρείθυια εὐπλόκαμός τ' Ἀμάθυια,
 ἄλλαι θ', αἱ κατὰ βένθος ἁλὸς Νηρηίδες ἦσαν.
 τῶν δὲ καὶ ἀργύφειον πλήτο σπέος· αἱ δ' ἅμα
 πᾶσαι

50

στήθεα πεπλήγοντο, Θέτις δ' ἐξῆρχε γόοιο·
 “ κλῦτε, κασίγνηται Νηρηίδες, ὅφρ' ἐν πᾶσαι
 εἶδες' ἀκούουσαι, ὅσ' ἐμῶ ἐνὶ κήδεα θυμῶ.
 ὦ μοι ἐγὼ δειλή, ὦ μοι δυσαριστοτόκεια,
 ἦ τ' ἐπεὶ ἄρ τέκον υἱὸν ἀμύμονά τε κρατερόν τε,
 ἕξοχον ἡρώων· ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος·
 τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνῶ ἁλωῆς,
 νηυσὶν ἐπιπροέηκα κορωνίσιν Ἴλιον εἴσω
 Τρωσὶ μαχησόμενον, τὸν δ' οὐχ ὑποδέξομαι αὖτις
 οἴκαδε νοστήσαντα δόμον Πηληγίον εἴσω.
 ὅφρα δέ μοι ζῶει καὶ ὄρᾱ φάος ἡελίοιο,
 ἄχνηται, οὐδέ τί οἱ δύναμαι χραισμῆσαι ἰοῦσα.
 ἀλλ' εἰμ', ὅφρα ἴδωμι φίλον τέκος, ἥδ' ἐπακούσω,
 ὅττι μιν ἵκετο πένθος ἀπὸ πτολέμοιο μένοντα.”

60

Thetis cometh to Achilles, who telleth her of his trouble.

ὥς ἄρα φωνήσασα λίπε σπέος· αἱ δὲ σὺν
 αὐτῇ

65

δακρυόεσσαι ἴσαν, περὶ δέ σφισι κῦμα θαλάσσης
 ῥήγνυτο. ταὶ δ' ὅτε δὴ Τροίην ἐρίβωλον ἵκοντο,
 ἀκτὴν εἰσανέβαινον ἐπισχερώ, ἔνθα θαμειαὶ
 Μυρμιδόνων εἴρυντο νέες ταχὺν ἀμφ' Ἀχιλλῆα.
 τῷ δὲ βαρὺ στενάχοντι παρίστατο πότνια μήτηρ,
 ὁξὺ δὲ κωκύσασα κάρη λάβε παιδὸς ἑοῖο,
 καί ῥ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·
 “ τέκνον, τί κλαίεις ; τί δέ σε φρένας ἵκετο πένθος ;
 ἕξαῦδα, μὴ κεῦθε. τὰ μὲν δὴ τοι τετέλεσται

71

ἐκ Διός, ὥς ἄρα δὴ πρίν γ' εὖχεο χεῖρας ἀνα-
σχών, 75

πάντας ἐπὶ πρύμνησιν ἀλήμεναι νῆας Ἀχαιῶν
σεῦ ἐπιδενομένους, παθέειν τ' ἀεκήλια ἔργα."

τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς
Ἀχιλλεύς·

“ μῆτερ ἐμή, τὰ μὲν ἄρ μοι Ὀλύμπιος ἐξετέλεσεν·
ἀλλὰ τί μοι τῶν ἡδος; ἐπεὶ φίλος ὤλεθ' ἐταῖρος 80
Πάτροκλος, τὸν ἐγὼ περὶ πάντων τῶν ἐταίρων,
ἴσον ἐμῇ κεφαλῇ· τὸν ἀπώλεσα, τεύχεα δ' Ἔκτωρ
δηώσας ἀπέδυνε πελώρια, θαῦμα ἰδέσθαι,
καλί· τὰ μὲν Πηλῇ θεοὶ δόσαν ἀγλαὰ δῶρα
ἡματι τῷ, ὅτε σε βροτοῦ ἀνέρος ἔμβαλον εὐνῇ. 85
αἶθ' ὄφελες σὺ μὲν αὖθι μετ' ἀθανάτης ἀλίσσι
ναίειν, Πηλεὺς δὲ θνητὴν ἀγαγέσθαι ἄκοιτιν.

νῦν δ', ἵνα καὶ σοὶ πένθος ἐνὶ φρεσὶ μυρίον εἴη
παιδὸς ἀποφθιμένοιο, τὸν οὐχ ὑποδέξαι αὖτις
οἴκαδε νοστήσαντ', ἐπεὶ οὐδ' ἐμὲ θυμὸς ἄνωγε 90
ζῶειν οὐδ' ἄνδρεςσι μετέμμεναι, αἶ κε μὴ Ἔκτωρ
πρῶτος ἐμῷ ὑπὸ δουρὶ δαμείς ἀπὸ θυμὸν ὀλέσση,
Πατρόκλοιο δ' ἔλωρα Μενoitιτιάδεω ἀποτίσῃ."

τὸν δ' αὖτε προσέειπε Θέτις κατὰ δάκρυ χέουσα·
“ ὠκύμορος δὴ μοι, τέκος, ἔσσεαι, οἷ' ἀγορεύεις· 95
αὐτίκα γάρ τοι ἔπειτα μεθ' Ἔκτορα πότμος
έτοῖμος."

*Achilles will go forth and slay Hector, though he must himself
be slain thereafter.*

τὴν δὲ μέγ' ὀχθήσας προσέφη πόδας ὠκὺς
Ἀχιλλεύς·

“ αὐτίκα τεθναίην, ἐπεὶ οὐκ ἄρα μέλλον ἐταίρῳ
κτεινομένῳ ἐπαμῦναι· ὁ μὲν μάλα τηλόθι πάτρης

ἔφθιτ', ἐμεῖο δὲ δῆσεν ἄρεω ἀλκτῆρα γενέσθαι. 100
 νῦν δ', ἐπεὶ οὐ νέομαί γε φίλῃν ἐς πατρίδα γαῖαν,
 οὐδέ τι Πατρόκλῳ γενόμεν φάος οὐδ' ἐτάροισι
 τοῖς ἄλλοις, οἳ δὴ πολέες δάμεν Ἑκτορι δίῳ,
 ἀλλ' ἡμῖαι παρὰ νηυσὶν ἐτώσιον ἄχθος ἀρούρης,
 τοῖος ἐών, οἷος οὐ τις Ἀχαιῶν χαλκοχιτώνων, 105
 ἐν πολέμῳ, ἀγορῇ δέ τ' ἀμείνονές εἰσι καὶ ἄλλοι.
 ὥς ἕρις ἔκ τε θεῶν ἔκ τ' ἀνθρώπων ἀπόλοιτο,
 καὶ χόλος, ὅς τ' ἐφέηκε πολύφρονά περ χαλεπῆναι,
 ὅς τε πολὺ γλυκίων μέλιτος καταλειβομένοιο
 ἀνδρῶν ἐν στήθεσσι ἀέξεται ἤνυτε καπνός. 110
 ὥς ἐμὲ νῦν ἐχόλωσεν ἄναξ ἀνδρῶν Ἀγαμέμνων.
 ἀλλὰ τὰ μὲν προτετύχθαι εἴσομεν ἀχνύμενοί περ,
 θυμὸν ἐνὶ στήθεσσι φίλον δαμάσαντες ἀνάγκη.
 νῦν δ' εἴμ', ὅφρα φίλης κεφαλῆς ὀλετῆρα κιχέω
 Ἑκτορα· κῆρα δ' ἐγὼ τότε δέξομαι, ὅππότε κεν δὴ
 Ζεὺς ἐθέλῃ τελέσαι ἠδ' ἀθάνατοι θεοὶ ἄλλοι. 116
 οὐδὲ γὰρ οὐδὲ βίῃ Ἡρακλῆος φύγε κῆρα,
 ὅς περ φίλτατος ἔσκε Διὶ Κρονίωνι ἄνακτι,
 ἀλλὰ ἐμοῖρ' ἐδάμασσε καὶ ἀργαλέος χόλος Ἥρης·
 ὥς καὶ ἐγών, εἰ δὴ μοι ὁμοίῃ μοῖρα τέτυκται, 120
 κείσομ', ἐπεὶ κε θάνω· νῦν δὲ κλέος ἐσθλὸν ἀροίμην
 καὶ τινα Τρωιάδων καὶ Δαρδανίδων βαθυκόλπων
 ἀμφοτέρησιν χερσὶ παρειῶν ἀπαλάων
 δάκρυ' ὁμορξαμένην ἀδινὸν στοναχῆσαι ἐφείην·
 γνοῖεν δ', ὥς δὴ δηρὸν ἐγὼ πολέμοιο πέπαυμαι. 125
 μηδέ μ' ἔρυκε μάχης φιλέουσά περ· οὐδέ με
 πείσεις."

Thetis will bring Achilles fresh armour from Hephaistos. She departeth to Olympus.

τὸν δ' ἡμείβετ' ἔπειτα θεὰ Θέτις ἀργυρόπεζα

“ναὶ δὴ ταῦτά γε, τέκνον· ἐτήτυμον οὐ κακὸν
ἔστι

τειρομένοις ἐτάροισιν ἀμυνέμεν αἰπὺν ὄλεθρον·
ἀλλὰ τοι ἔντεα καλὰ μετὰ Τρώεσσιν ἔχονται, 130
χάλκεα μαρμαίροντα· τὰ μὲν κορυθαίολος Ἑκτωρ
αὐτὸς ἔχων ὤμοισιν ἀγάλλεται· οὐδὲ ἔφημι
δηρὸν ἐπαγλαϊεῖσθαι, ἐπεὶ φόνος ἐγγύθεν αὐτῷ.
ἀλλὰ σὺ μὲν μή πω καταδύσεο μῶλον Ἄρηος,
πρίν γ' ἐμὲ δεῦρ' ἐλθοῦσαν ἐν ὀφθαλμοῖσιν ἶδhai·
ἦώθεν γὰρ νεῦμαι ἄμ' ἠελίῳ ἀνιόντι 136
τεύχεα καλὰ φέρουσα παρ' Ἡφαίστοιο ἄνακτος.”

ὥς ἄρα φωνήσασα πάλιν τράπεθ' υἱὸς ἐοῖο,
καὶ στρεφθεῖς ἀλίησι κασιγνήτησι μετηύδα·
“ὕμεῖς μὲν νῦν δῦτε θαλάσσης εὐρέα κόλπον 140
ὀψόμεναί τε γέρονθ' ἄλιον καὶ δώματα πατρός,
καὶ οἱ πάντ' ἀγορεύσατ'· ἐγὼ δ' ἐς μακρὸν Ὀλυμ-
πον

εἶμι παρ' Ἡφαιστον κλυτοτέχνην, αἴ κ' ἐθέλῃσιν
υἱεῖ ἐμῷ δόμεναι κλυτὰ τεύχεα παμφανόωντα.”
ὥς ἔφαθ', αἰ δ' ὑπὸ κῦμα θαλάσσης αὐτίκ'
ἔδυσαν. 145

ἢ δ' αὖτ' Οὐλυμπόνδε θεὰ Θέτις ἀργυρόπεζα
ἦεν, ὄφρα φίλῳ παιδὶ κλυτὰ τεύχε' ἐνείκai.

*Hektor cometh nigh to seizing the body of Patroklos. Iris cometh
from Olympos to rouse Achilles to the battle.*

τὴν μὲν ἄρ' Οὐλυμπόνδε πόδες φέρον· αὐτὰρ
Ἀχαιοὶ
θεσπεσίῳ ἀλαλητῷ ὑφ' Ἑκτορος ἀνδροφόνοιο
φεύγοντες νῆάς τε καὶ Ἑλλήσποντον ἵκοντο. 150
οὐδέ κε Πάτροκλόν περ ἐυκνήμιδες Ἀχαιοὶ
ἐκ βελέων ἐρύσαντο νέκυν, θεράποντ' Ἀχιλλεύου·

αὐτὶς γὰρ δὴ τὸν γε κίχον λαός τε καὶ ἵπποι
 Ἔκτωρ τε Πριάμοιο πάϊς, φλογὶ εἵκελος ἀλκίην.
 τρὶς μὲν μιν μετόπισθε ποδῶν λάβε φαίδιμος Ἔκτωρ
 ἐλκέμεναι μεμαώς, μέγα δὲ Τρώεσσιν ὁμόκλα· 156
 τρὶς δὲ δύ' Αἴαντες, θοῦριν ἐπιδιμένοι ἀλκίην,
 νεκροῦ ἀπεστυφέλιξαν. ὁ δ' ἔμπεδον, ἀλκὶ πεποι-
 θώς,

ἄλλοτ' ἐπαΐξασκε κατὰ μόθον, ἄλλοτε δ' αὖτε
 στάσκε μέγα ἰάχων, ὀπίσω δ' οὐ χάζετο πύμπαν.
 ὥς δ' ἀπὸ σώματος οὐ τιλέοντ' αἰθωνα δύνανται 161
 ποιμένες ἄγραιοι μέγα πεινῶντα διέσθαι,
 ὥς ῥα τὸν οὐκ ἐδύναντο δύω Αἴαντε κορυστὰ
 Ἔκτορα Πριάμειδην ἀπὸ νεκροῦ δειδίξασθαι.
 καὶ νῦν κεν εἵρυσσέν τε καὶ ἄσπετον ἥρατο κῦδος,
 εἰ μὴ Πηλεΐωνι ποδὴννεμος ὠκέα Ἴρις 166
 ἄγγελος ἦλθε θεοῦσ' ἀπ' Ὀλύμπου θωρήσσεσθαι,
 κρύβδα Διὸς ἄλλων τε θεῶν· πρὸ γὰρ ἦκέ μιν
 Ἥρη.

ἀγχοῦ δ' ἰσταμένη ἔπεα πτερόεντα προσηύδα·
 “ὄρσεο, Πηλεΐδη, πάντων ἐκπαγλότητ' ἀνδρῶν, 170
 Πατρόκλῳ ἐπάμυνον, οὐ εἵνεκα φύλοπις αἰνὴ
 ἔστηκε πρὸ νεῶν. οἱ δ' ἀλλήλους ὀλέκουσιν,
 οἱ μὲν ἀμυνόμενοι νέκυος πέρι τεθνηῶτος,
 οἱ δὲ ἐρύσσασθαι ποτὶ Ἴλιον ἠνεμόεσσαν
 Τρῶες ἐπιθύουσι· μάλιστα δὲ φαίδιμος Ἔκτωρ 175
 ἐλκέμεναι μέμονεν· κεφαλὴν δέ ἐ θυμὸς ἀνώγει
 πῆξαι ἀνὰ σκολόπεσσι ταμόνθ' ἀπαλῆς ἀπὸ δειρήs.
 ἀλλ' ἄνα, μηδ' ἔτι κείσο· σέβας δέ σε θυμὸν ἰκέσθω
 Πάτροκλον Τρωῆσι κυσὶν μέλπηθρα γενέσθαι·
 σοὶ λῶβη, αἶ κέν τι νέκυς ἤσχυρμένος ἔλθῃ.” 180
 τὴν δ' ἡμείβετ' ἔπειτα ποδάρκης διὸς Ἀχιλλεύς·
 “Ἴρι θεά, τίς γάρ σε θεῶν ἐμοὶ ἄγγελον ἦκε ;”

τὸν δ' αὖτε προσέειπε ποδήνεμος ὠκέα Ἴρις·
 “Ἦρῃ με προέηκε, Διὸς κυδρὴ παράκοιτις·
 οὐδ' οἶδε Κρονίδης ὑψίζυγος οὐδέ τις ἄλλος 185
 ἀθανάτων, οἳ Ὀλυμπον ἁγάννιφον ἀμφινέμονται.”
 τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς
 Ἀχιλλεύς·

“πῶς τ' ἄρ' ἴω μετὰ μῶλον; ἔχουσι δὲ τεύχε'
 ἐκεῖνοι·

μήτηρ δ' οὐ με φίλη πρίν γ' εἶα θωρήσσεσθαι,
 πρίν γ' αὐτὴν ἐλθοῦσαν ἐν ὀφθαλμοῖσιν ἴδωμαι· 190
 στεῦτο γὰρ Ἐφαιστόιο παροισέμεν ἔντεα καλά.
 ἄλλου δ' οὐ τευ οἶδα, τεῦ ἂν κλυτὰ τεύχεα δύω,
 εἰ μὴ Αἴαντός γε σάκος Τελαμωνιάδαο.
 ἀλλὰ καὶ αὐτὸς ὃ γ', ἔλπομ', ἐνὶ πρώτοισιν ὀμιλεῖ
 ἔγχεϊ δηϊόων περὶ Πατρόκλοιο θανόντος.” 195

τὸν δ' αὖτε προσέειπε ποδήνεμος ὠκέα Ἴρις·
 “εὖ νυ καὶ ἡμεῖς ἴδμεν, ὃ τοι κλυτὰ τεύχε' ἔχονται·
 ἀλλ' αὐτὸς ἐπὶ τάφρουν ἰὼν Τρῳέεσσι φάνηθι,
 αἳ κέ σ' ὑποδείσαντες ἀπόσχονται πολέμοιο
 [Τρῳέες, ἀναπνεύσωσι δ' ἀρήιοι νῆες Ἀχαιῶν 200
 τειρόμενοι· ὀλίγη δέ τ' ἀνάπνευσις πολέμοιο].”

*How Achilles sheweth himself beside the fosse, and of the dismay
 of the Trojans thereat. The Achæians bring back the body of
 Patroklos.*

ἡ μὲν ἄρ' ὥς εἰποῦσ' ἀπέβη πόδας ὠκέα Ἴρις,
 αὐτὰρ Ἀχιλλεύς ὤρτο δίφιλος· ἀμφὶ δ' Ἀθήνη
 ὤμοις ἰφθίμοισι βάλ' αἰγίδα θυσανόεσσαν,
 ἀμφὶ δέ οἱ κεφαλῇ νέφος ἔστεφε διὰ θεάων 205
 χρύσεον, ἐκ δ' αὐτοῦ δαΐε φλόγα παμφανόωσαν.
 ὥς δ' ὅτε καπνὸς ἰὼν ἐξ ἄστεος αἰθέρ' ἵκηται,
 τηλόθεν ἐκ νήσου, τὴν δῆλοι ἀμφιμάχωνται·

οἳ τε πανημέριοι στυγερῷ κρίνονται Ἄρηι
 ἄστεος ἐκ σφετέρου· ἅμα δ' ἠελίῳ καταδύντι 210
 πυρσοί τε φλεγέθουσιν ἐπήτριμοι, ὑψόσε δ' αὐγὴ
 γίγνεται αἰσσουσα, περικτιόνεσσιν ιδέσθαι,
 αἷ κέν πως σὺν νηυσὶν ἄρεω ἀλκτῆρες ἴκωνται·
 ὥς ἀπ' Ἀχιλλῆος κεφαλῆς σέλας αἰθήρ' ἴκανε.
 στῆ δ' ἐπὶ τάφρον ἰὼν ἀπὸ τείχεος, οὐδ' ἐς Ἀχαιοὺς
 μίσγετο· μητρὸς γὰρ πυκινὴν ὠπίζετ' ἐφετμήν. 216
 ἔνθα στὰς ἦυσ', ἀπάτερθε δὲ Παλλὰς Ἀθήνη
 φθέγγετ'· ἀτὰρ Τρῶεσσιν ἐν ἄσπετον ὄρσε κυδοιμόν.
 ὥς δ' ὅτ' ἀριζήλη φωνή, ὅτε τ' ἴαχε σάλπιγξ
 ἄστνυ περιπλομένων δηίων ὑπο θυμοραϊστέων, 220
 ὥς τότε ἀριζήλη φωνὴ γένετ' Αἰακίδαο.
 οἳ δ' ὥς οὖν αἶον ὅπα χάλκεον Αἰακίδαο,
 πᾶσιν ὀρίνθη θυμός· ἀτὰρ καλλίτριχες ἵπποι
 ἀψ' ὄχρα τρόπεον· ὅσσοντο γὰρ ἄλγεα θυμῷ.
 ἡνίοχοι δ' ἐκπληγεν, ἐπεὶ ἴδον ἀκάματον πῦρ 225
 δεινὸν ὑπὲρ κεφαλῆς μεγαθύμου Πηλεΐωνος
 δαιόμενον· τὸ δὲ δαΐε θεὰ γλαυκῶπις Ἀθήνη.
 τρὶς μὲν ὑπὲρ τάφρου μεγάλ' ἴαχε διὸς Ἀχιλλεύς,
 τρὶς δὲ κυκλήθησαν Τρῶες κλειτοὶ τ' ἐπίκουροι.
 ἔνθα δὲ καὶ τότε ὄλοντο δώδεκα φῶτες ἄριστοι 230
 ἀμφὶ σφοῖς ὀχέεσσι καὶ ἔγχεσιν. αὐτὰρ Ἀχαιοὶ
 ἀσπασίως Πάτροκλον ὑπέκ βελέων ἐρύσαντες
 κάτθεσαν ἐν λεχέεσσι· φίλοι δ' ἀμφέσταν ἐταῖροι
 μυρόμενοι· μετὰ δέ σφι ποδώκης εἶπετ' Ἀχιλλεὺς
 δάκρυα θερμὰ χέων, ἐπεὶ εἶσιν ἐπιστὸν ἐταῖρον 235
 κείμενον ἐν φέρτρῳ δεδαῖγμένον ὀξεί χαλκῷ.
 τὸν ῥ' ἦ τοι μὲν ἔπεμπε σὺν ἵπποισιν καὶ ὄχεσφιν
 ἐς πόλεμον, οὐδ' αὖτις ἐδέξατο νοστήσαντα.
 Ἥελιον δ' ἀκάμαντα βοῶπις πότνια Ἥρη
 πέμψεν ἐπ' Ὠκεανοῖο ῥοὰς ἀέκοντα νέεσθαι· 240

Ἡέλιος μὲν ἔδν, παύσαντο δὲ δῖοι Ἀχαιοὶ
φυλόπιδος κρατερῆς καὶ ὁμοίου πτολέμοιο.

The Trojans take counsel together. Polydamas adviseth retreat to the city.

Τρῶες δ' αὖθ' ἐτέρωθεν ἀπὸ κρατερῆς ὑσμίνης
χωρήσαντες ἔλυσαν ὑφ' ἄρμασιν ὠκέας ἵππους,
ἐς δ' ἀγορὴν ἀγέροντο πάρος δόρποιο μέδεσθαι. 245
ὀρθῶν δ' ἐσταότων ἀγορὴ γένετ', οὐδέ τις ἔτλη
ἔξεσθαι· πάντας γὰρ ἔλε τρόμος, οὔνεκ' Ἀχιλλεὺς
ἔξεφάνη, δηρὸν δὲ μάχης ἐπέπαυτ' ἀλεγεινῆς.
τοῖσι δὲ Πουλυδάμας πεπνυμένος ἦρχ' ἀγορεύειν
Πανθοίδης· ὁ γὰρ οἶος ὄρα πρόσσω καὶ ὀπίσσω. 250
Ἔκτορι δ' ἦεν ἐταῖρος, ἱὴ δ' ἐν νυκτὶ γένοντο·
ἄλλ' ὁ μὲν ἄρ' μύθοισιν, ὁ δ' ἔγχεϊ πολλὸν ἐνίκα.
ὁ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν·
“ ἀμφὶ μάλα φράζεσθε, φίλοι· κέλομαι γὰρ ἐγὼ γε
ἄστυδε νῦν ἵεναι, μὴ μίμνειν ἡῶ διαν 255
ἐν πεδίῳ παρὰ νηυσίν· ἐκάς δ' ἀπὸ τείχεός εἰμεν.
ὄφρα μὲν οὗτος ἀνὴρ Ἀγαμέμνωνι μῆνιε δῖω,
τόφρα δὲ ῥηίτεροι πολεμίζειν ἦσαν Ἀχαιοί·
χαίρεσκον γὰρ ἐγὼ γε θοῆς ἐπὶ νηυσὶν ἰαύων,
ἐλπόμενος νῆας αἶρησέμεν ἀμφιελίσσας. 260
νῦν δ' αἰνῶς δεῖδοικα ποδῶκεα Πηλεΐωνα·
οἶος ἐκείνου θυμὸς ὑπέρβιος, οὐκ ἐθελήσει
μίμνειν ἐν πεδίῳ, ὅθι περ Τρῶες καὶ Ἀχαιοὶ
ἐν μέσῳ ἀμφότεροι μένος Ἀρης δατέονται,
ἀλλὰ περὶ πτόλιός τε μαχήσεται ἡδὲ γυναικῶν. 265
ἀλλ' ἴομεν προτὶ ἄστυ, πίθεσθέ μοι· ὧδε γὰρ ἔσται.
νῦν μὲν νῦξ ἀπέπαυσε ποδῶκεα Πηλεΐωνα
ἀμβροσίη· εἰ δ' ἄμμε κιχήσεται ἐνθάδ' ἐόντας
αὔριον ὀρμηθεὶς σὺν τεύχεσιν, εὖ νύ τις αὐτὸν

γνώσεται· ἀσπασίως γὰρ ἀφίξεται Ἴλιον ἱρήν, 270
 ὅς κε φύγη, πολλοὺς δὲ κύνες καὶ γῦπες ἔδονται
 Τρώων· αἶ γὰρ δὴ μοι ἀπ' οὐατος ὧδε γένοιτο.
 εἰ δ' ἂν ἐμοῖς ἐπέεσσι πιθώμεθα κηδόμενοί περ,
 νύκτα μὲν εἰν ἀγορῇ σθένος ἔξομεν, ἄστνυ δὲ πύργοι
 ὑψηλαί τε πύλαι σανίδες τ' ἐπὶ τῆς ἀραρυῖαι 275
 μακραὶ ἐύξεστοι ἐξευγμένοι εἰρύσσονται·
 πρῶι δ' ὑπνοῖοι σὺν τεύχεσι θωρηχθέντες
 στησόμεθ' ἅμ πύργους. τῷ δ' ἄλγιον, αἶ κ' ἐθέ-
 λησιν

ἐλθὼν ἐκ νηῶν περὶ τείχεος ἄμμι μάχεσθαι·
 ἀψ' πάλιν εἴς' ἐπὶ νῆας, ἐπεὶ κ' ἐριαύχενας ἵππους
 παντοίου δρόμου ἄσῃ ὑπὸ πτόλιν ἡλασκάζων· 281
 εἴσω δ' οὐ μιν θυμὸς ἐφορμηθῆναι ἐάσει,
 οὐδέ ποτ' ἐκπέρσει· πρὶν μιν κύνες ἀργοὶ ἔδονται."

Hektor counsellcth to stay in the plain and renew the battle on the morrow.

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη κορυθαίολος
 ἼΕκτωρ·

“ Πουλυδάμα, σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτ' ἀγο-
 ρεύεις, 285

ὅς κέλεαι κατὰ ἄστυ ἀλῆμεναι αὐτὶς ἰόντας.
 ἦ οὐ πω κεκόρησθε ἐελμένοι ἔνδοθι πύργων ;
 πρὶν μὲν γὰρ Πριάμοιο πόλιν μέροπες ἄνθρωποι
 πάντες μυθέσκοντο πολύχρυσον πολύχαλκον·
 νῦν δὲ δὴ ἐξάπόλῳλε δόμων κειμήλια καλὰ, 290
 πολλὰ δὲ δὴ Φρυγίην καὶ Μηονίην ἐρατεινὴν
 κτήματα περνάμεν' ἵκει, ἐπεὶ μέγας ὠδύσατο Ζεὺς.
 νῦν δ', ὅτε πέρ μοι ἔδωκε Κρόνου πάϊς ἀγκυλομήτεω
 κῦδος ἀρέσθ' ἐπὶ νηυσί, θαλάσση τ' ἔλσαι Ἀχαιοὺς,
 νήπιε, μηκέτι ταῦτα νοήματα φαῖν' ἐνὶ δῆμῳ· 295

οὐ γάρ τις Τρώων ἐπιπείσεται· οὐ γὰρ εἰάσω.
 ἀλλ' ἄγεθ', ὥς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες.
 νῦν μὲν δόρπον ἔλεσθε κατὰ στρατὸν ἐν τελέεσσι,
 καὶ φυλακῆς μνήσασθε καὶ ἐγρήγορθε ἕκαστος·
 Τρώων δ' ὃς κτεάτεσσιν ὑπερφιάλως ἀνιάζει, 300
 συλλέξας λαοῖσι δότῳ καταδημοβορῆσαι·
 τῶν τινὰ βέλτερόν ἐστιν ἐπαυρέμεν ἢ περ Ἀχαιοῦς.
 πρῶι δ' ὑπηοῖοι σὺν τεύχεσι θωρηχθέντες
 νηυσὶν ἔπι γλαφυρῇσιν ἐγείρομεν ὄξυν Ἄρηα.
 εἰ δ' ἐτεὸν παρὰ ναῦφιν ἀνέστη δῖος Ἀχιλλεύς, 305
 ἄλγιον, αἶ κ' ἐθέλῃσι, τῷ ἔσσεται. οὐ μιν ἐγὼ γε
 φεύξομαι ἐκ πολέμοιο δυσηχέος, ἀλλὰ μάλ' ἄντην
 στήσομαι, ἣ κε φέρῃσι μέγα κράτος, ἣ κε φεροίμην.
 ξυνὸς ἐνυάλιος, καὶ τε κτανέοντα κατέκτα."

How the Achaeans make lament for Patroklos, and of the laying out of the body.

ὥς Ἴκτωρ ἀγόρευ', ἐπὶ δὲ Τρῶες κελεύδησαν 310
 νήπιοι· ἐκ γάρ σφεων φρένας εἴλετο Παλλὰς
 Ἀθήνη·

Ἴκτορι μὲν γὰρ ἐπῆνυσαν κακὰ μητιόωντι,
 Πουλυδάμαντι δ' ἄρ' οὐ τις, ὃς ἐσθλὴν φράζετο
 βουλήν.

δόρπον ἔπειθ' εἶλοντο κατὰ στρατόν· αὐτὰρ Ἀχαιοὶ
 παννύχιοι Πάτροκλον ἀνεστενάχοντο γοῶντες. 315
 τοῖσι δὲ Πηλεΐδης ἀδινοῦ ἐξῆρχε γόοιο,
 χεῖρας ἐπ' ἀνδροφόνους θέμενος στήθεσσιν ἑταίρου,
 πυκνὰ μάλα στενάχων ὥς τε λῖς ἠυγένειος,
 ᾧ ρά θ' ὑπὸ σκύμνους ἐλαφιβόλος ἀρπῆσῃ ἀνὴρ
 ὕλης ἐκ πυκινῆς· ὁ δέ τ' ἄχυνται ὕστερος ἐλθὼν, 320
 πολλὰ δέ τ' ἄγκε' ἐπῆλθε μετ' ἀνέρος ἵχνι' ἐρευνῶν,
 εἴ ποθεν ἐξεύροι· μάλα γὰρ δριμύς χόλος αἰρεῖ·

ὥς ὁ βαρὺ στενάχων μετεφώνεε Μυρμιδόνεσσιν·
 “ὦ πόποι, ἦ ῥ’ ἄλιον ἔπος ἔκβαλον ἡματι κείνῳ,
 θαρσύνων ἦρῳα Μεινοίτιον ἐν μεγάροισι· 325
 φῆν δέ οἱ εἰς Ὀπόεντα περικλυτὸν υἱὸν ἀπάξειν
 Ἴλιον ἐκπέρσαντα λαχόντα τε ληίδος αἶσαν.
 ἀλλ’ οὐ Ζεὺς ἄνδρεσσι νοήματα πάντα τελευτᾷ·
 ἄμφω γὰρ πέπρωται ὁμοίην γαῖαν ἐρεῦσαι
 αὐτοῦ ἐνὶ Τροίῃ, ἐπεὶ οὐδ’ ἐμὲ νοστήσαντα 330
 δέξεται ἐν μεγάροισι γέρων ἵππηλάτα Πηλεὺς
 οὐδὲ Θέτις μήτηρ, ἀλλ’ αὐτοῦ γαῖα καθέξει.
 νῦν δ’, ἐπεὶ οὖν, Πάτροκλε, σεῦ ὕστερος εἴμ’ ὑπὸ
 γαῖαν,

οὔ σε πρὶν κτεριῶ, πρὶν Ἑκτορος ἐνθάδ’ ἐνεῖκαι
 τεύχεα καὶ κεφαλὴν, μεγαθύμου σείο φονῆος· 335
 δώδεκα δὲ προπάρειθε πυρῆς ἀποδειροτομήσω
 Τρώων ἀγλαὰ τέκνα, σέθεν κταμένοιο χολωθείς.
 τόφρῳ δέ μοι παρὰ νηυσὶ κορωνίσι κείσεται αὐτῶς,
 ἀμφὶ δέ σε Τρῳαὶ καὶ Δαρδανίδες βαθύκολποι
 κλαύσονται νύκτας τε καὶ ἡμέματα δάκρυ χέουσαι, 340
 τὰς αὐτοὶ καμόμεσθα βίηφί τε δουρί τε μακρῷ,
 πιεῖρας πέρθοντε πόλεις μερόπων ἀνθρώπων.”

ὥς εἰπὼν ἐτάροισιν ἐκέκλετο δῖος Ἀχιλλεὺς
 ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, ὄφρα τάχιστα
 Πάτροκλον λούσειαν ἀπο βρότον αἱματόεντα. 345
 οἱ δὲ λοετροχόον τρίποδ’ ἵστασαν ἐν πυρὶ κηλέῳ,
 ἐν δ’ ἄρ’ ὕδωρ ἔχεαν, ὑπὸ δὲ ξύλα δαῖον ἐλόντες·
 γάστρην μὲν τρίποδος πῦρ ἄμφεπε, θέρμετο δ’ ὕδωρ·
 αὐτὰρ ἐπεὶ δὴ ζέσσειεν ὕδωρ ἐνὶ ἥνοπι χαλκῷ,
 καὶ τότε δὴ λούσαν τε καὶ ἤλειψαν λίπ’ ἐλαίῳ, 350
 ἐν δ’ ὠτειλὰς πλῆσαν ἀλείφατος ἐννεώροιο.
 ἐν λεχέεσσι δὲ θέντες ἐανῶ λιτὶ κύλυψαν
 εἰς πόδας ἐκ κεφαλῆς, καθύπερθε δὲ φάρεϊ λευκῷ.

The words of Zeus and Hera.

παννύχιοι μὲν ἔπειτα πόδας ταχύν ἀμφ' Ἀχιλλῆα
 Μυρμιδόνες Πάτροκλον ἀνестενάχοντο γοῶντες· 355
 Ζεὺς δ' Ἥρην προσέειπε κασιγνήτην ἄλοχόν τε·
 “ἔπρηξας καὶ ἔπειτα, βοῶπις πότνια Ἥρην,
 ἀνστήσας Ἀχιλλῆα πόδας ταχύν· ἦ ῥά νυ σείο
 ἐξ αὐτῆς ἐγένοντο κάρη κομόωντες Ἀχαιοί.”

τὸν δ' ἡμείβετ' ἔπειτα βοῶπις πότνια Ἥρην· 360
 “αἰνότατε Κρονίδην, ποῖον τὸν μῦθον ἔειπες.
 καὶ μὲν δὴ πού τις μέλλει βροτὸς ἀνδρὶ τελέσσαι,
 ὅς περ θνητὸς τ' ἐστὶ καὶ οὐ τόσα μῆδεα οἶδε·
 πῶς δὲ ἐγὼ γ', ἣ φημι θεάων ἔμμεν ἀρίστη,
 ἀμφότερον, γενεῇ τε καὶ οὐνεκα σὴ παράκοιτις 365
 κέκλημαι, σὺ δὲ πᾶσι μετ' ἀθανάτοισιν ἀνάσσεις,
 οὐκ ὄφελον Τρώεσσι κοτεσσαμένη κακὰ ῥάψαι ;”

Thetis cometh to Hephaistos.

ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
 Ἥφαίστου δ' ἵκανε δόμον Θέτις ἀργυρόπεζα
 ἄφθιτον ἀστερόεντα, μεταπρεπέ' ἀθανάτοισι, 370
 χάλκεον, ὃν ῥ' αὐτὸς ποιήσατο κυλλοποδίων.
 τὸν δ' εὖρ' ἰδρώοντα ἐλίσσόμενον περὶ φύσας,
 σπεύδοντα· τρίποδας γὰρ εἵκοσι πάντας ἔτευχεν
 ἐστάμεναι περὶ τοῖχον ἐυσταθέος μεγάροιο·
 χρύσεια δέ σφ' ὑπὸ κύκλα ἐκάστω πυθμένι θῆκεν,
 ὄφρα οἱ αὐτόματοι θεῖον δυσαίαιτ' ἀγῶνα 376
 ἦδ' αὖτις πρὸς δῶμα νεοίατο, θαῦμα ἰδέσθαι.
 οἱ δ' ἦ τοι τόσσον μὲν ἔχον τέλος, οὐατα δ' οὐ πῶ
 δαιδάλεα προσέκειτο· τὰ ῥ' ἥρτυε, κόπτε δὲ
 δεσμούς.

ὄφρ' ὃ γε ταῦτ' ἐπονείτο ἰδυίησι πραπίδεσσι, 380

[τόφρα οἱ ἐγγύθεν ἦλθε θεὰ Θέτις ἀργυρόπεζα].
 τὴν δὲ ἶδε προμολοῦσα Χάρις λιπαροκρήδεμνος
 καλή, τὴν ὥπυιε περικλυτὸς ἀμφιγυήεις·
 ἔν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 “τίπτε, Θέτι τανύπεπλε, ἰκάνεις ἡμέτερον δῶ 385
 αἰδοίη τε φίλη τε; πάρος γε μὲν οὐ τι θαμίζεις.
 ἄλλ' ἔπεο προτέρω, ἵνα τοι παρ ξείνια θείω.”

How Hephaistos oweth his life to Thetis.

ὣς ἄρα φωνήσασα πρόσω ἄγε δῖα θεάων.
 τὴν μὲν ἔπειτα καθεῖσεν ἐπὶ θρόνου ἀργυροῦλου
 καλοῦ δαιδαλέου· ὑπὸ δὲ θρήνυς ποσὶν ἦεν· 390
 κέκλετο δ' "Ἡφαιστον κλυτοτέχνην εἶπέ τε μῦθον·
 “Ἡφαιστε, πρόμολ' ὦδε· Θέτις νύ τι σεῖο χατίζει.”
 τὴν δ' ἡμείβετ' ἔπειτα περικλυτὸς ἀμφιγυήεις·
 “ἦ ρά νύ μοι δεινὴ τε καὶ αἰδοίη θεὸς ἔνδον,
 ἦ μ' ἐσάωσ', ὅτε μ' ἄλγος ἀφίκετο τῇλε πεσόντα 395
 μητρὸς ἐμῆς ἰότητι κυνώπιδος, ἦ μ' ἐθέλησε
 κρύψαι χωλὸν ἔοντα· τότ' ἂν πάθον ἄλγεα θυμῷ,
 εἰ μὴ μ' Εὐρυνόμη τε Θέτις θ' ὑπεδέξατο κόλπῳ,
 Εὐρυνόμη θυγάτηρ ἀψορρόου Ὀκεανοῖο.
 τῇσι παρ' εἰνάετες χάλκεον δαίδαλα πολλά, 400
 πόρπας τε γναμπτὰς θ' ἔλικας κάλυκας τε καὶ
 ὄρμους,
 ἐν σπῆι γλαφυρῷ, περὶ δὲ ῥόος Ὀκεανοῖο
 ἀφρῷ μορμύρων ῥέεν ἄσπετος· οὐδέ τις ἄλλος
 ἦδεεν οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων,
 ἀλλὰ Θέτις τε καὶ Εὐρυνόμη ἴσαν, αἶ με σάωσαν.
 ἦ νῦν ἡμέτερον δόμον ἵκει· τῷ με μάλα χρεὼν 406
 πάντα Θέτι καλλιπλοκάμῳ ζωάγρια τίνειν.
 ἀλλὰ σὺ μὲν νῦν οἱ παράθες ξεινήια καλά,
 ὄφρ' ἂν ἐγὼ φύσας ἀποθείομαι ὄπλα τε πάντα.”

ἦ καὶ ἀπ' ἀκμοθέτοιο πέλωρ αἶητον ἀνέστη 410
χωλεύων· ὑπὸ δὲ κνήμαι ῥῶοντο ἄραιαί.

φύσας μὲν ῥ' ἀπάνευθε τίθει πυρός, ὅπλα τε πάντα
λάρνακ' ἐς ἀργυρέην συλλέξατο, τοῖς ἐπονείτο·

σπόγγω δ' ἀμφὶ πρόσωπα καὶ ἄμφω χεῖρ'
ἀπομόργνυ

αὐχένα τε στιβαρὸν καὶ στήθεα λαχνήεντα· 415

δὺ δὲ χιτῶν', ἔλε δὲ σκῆπτρον παχύ, βῆ δὲ θύραζε
χωλεύων· ὑπὸ δ' ἀμφίπολοι ῥῶοντο ἄνακτι
chrύσεται, ζώῃσι νεήνισιν εἰοικυῖαι.

τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ αὐδὴ
καὶ σθένος, ἀθανάτων δὲ θεῶν ἅπο ἔργα ἴσασιν. 420

αἱ μὲν ὑπαιθα ἄνακτος ἐποίπνυν· αὐτὰρ ὁ ἔρρων
πλησίον, ἔνθα Θέτις περ, ἐπὶ θρόνου ἴζε φαεινοῦ,
ἐν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·

“τίπτε, Θέτι ταυνύπεπλε, ἰκάνεις ἡμέτερον δῶ 424

αἰδοίῃ τε φίλῃ τε; πάρος γε μὲν οὐ τι θαμίζεις.

αὔδα, ὅ τι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγει,
εἰ δύναμαι τελέσαι γε καὶ εἰ τετελεσμένον ἐστί.”

Thetis telleth Hephaistos of her trouble and her desire.

τὸν δ' ἡμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·

“Πφαιστ', ἦ ἄρα δὴ τις, ὅσαι θεαί εἰς' ἐν

Ὀλύμπῳ,

τοσσαδ' ἐνὶ φρεσὶν ᾗσιν ἀνέσχετο κήδεα λυγρά, 430

ὅσ' ἐμοὶ ἐκ πασέων Κρονίδης Ζεὺς ἄλγε' ἔδωκεν;

ἐκ μὲν μ' ἀλλάων ἀλιάων ἀνδρὶ δάμασσει,

Λιακίδῃ Πηλῇ, καὶ ἔτλην ἀνέρος εὐνὴν

πολλὰ μάλ' οὐκ ἐθέλουσα· ὁ μὲν δὲ γῆραϊ λυγρῷ
κεῖται ἐνὶ μεγάροις ἀρημένος· ἄλλα δέ μοι νῦν· 435

υἱὸν ἐπεὶ μοι δῶκε γενέσθαι τε τραφόμεν τε,

ἔξοχον ἡρώων· ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος·

τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνῶ ἀλωῆς,
 νηυσὶν ἐπιπροέηκα κορωνίσιν Ἴλιον εἴσω
 Τρῳσὶ μαχησόμενον, τὸν δ' οὐχ ὑποδέξομαι αὖτις
 οἴκαδε νοστήσαντα, δόμον Πηληϊὸν εἴσω. 441
 ὄφρα δέ μοι ζῶει καὶ ὄρᾳ φάος ἡελίοιο,
 ἄχνυται, οὐδέ τί οἱ δύνamai χραισμῆσαι ἰοῦσα.
 κούρην, ἣν ἄρα οἱ γέρας ἔξελον νῆες Ἀχαιῶν,
 τὴν ἂψ ἐκ χειρῶν ἔλετο κρείων Ἀγαμέμνων. 445
 ἦ τοι ὁ τῆς ἀχέων φρένας ἔφθιεν· αὐτὰρ Ἀχαιοὺς
 Τρῶες ἐπὶ πρύμνησιν εἴλεον, οὐδὲ θύραζε
 εἶων ἐξιέναι. τὸν δὲ λίσσοντο γέροντες
 Ἀργείων, καὶ πολλὰ περικλυτὰ δῶρ' ὀνόμαζον·
 ἔνθ' αὐτὸς μὲν ἔπειτ' ἠγαίνετο λοιγὸν ἀμῦναι, 450
 αὐτὰρ ὁ Πάτροκλον περὶ μὲν τὰ ἅ τεύχεα ἔσσε,
 πέμπε δέ μιν πολεμόνδε, πολὺν δ' ἅμα λαὸν
 ὄπασσε.
 πᾶν δ' ἡμάρ μάρναντο περὶ Σκαιῇσι πύλῃσι·
 καὶ νῦ κεν αὐτῆμαρ πόλιν ἔπραθον, εἰ μὴ Ἀπόλλων
 πολλὰ κακὰ ρέξαντα Μενoitίου ἄλκιμον υἱὸν 455
 ἔκταν' ἐνὶ προμάχοισι καὶ Ἑκτορι κῦδος ἔδωκε.
 τούνεκα νῦν τὰ σὰ γούναθ' ἰκάνομαι, αἶ κ' ἐθέλῃσθα
 νῖ' ἐμῷ ὠκυμόρῳ δόμεν ἄσπίδα καὶ τρυφάλειαν
 καὶ καλὰς κνημίδας, ἐπισφυρίοις ἀραρυίας,
 καὶ θώρηχ'· ὃ γὰρ ἦν οἱ, ἀπώλεσε πιστὸς ἑταῖρος
 Τρῳσὶ δαμείς. ὃ δὲ κεῖται ἐπὶ χθονὶ θυμὸν
 ἀχεύων." 461

Hephaistos comforteth the goddess, and setteth himself to make the armour.

τὴν δ' ἡμείβετ' ἔπειτα περικλυτὸς ἀμφιγυήεις·
 “θάρσει· μὴ τοι ταῦτα μετὰ φρεσὶ σῇσι μελόντων.
 αἶ γάρ μιν θανάτοιο δυσηχέος ὧδε δυναίμην

νόσφιν ἀποκρύψαι, ὅτε μιν μόρος αἰνὸς ἰκάνοι, 465
ὥς οἱ τεύχεα καλὰ παρέσσεται, οἷά τις αὐτε
ἀνθρώπων πολέων θαυμάσσεται, ὅς κεν ἴδῃται.”

ὥς εἰπὼν τὴν μὲν λίπεν αὐτοῦ, βῆ δ' ἐπὶ φύσας,
τὰς δ' ἐς πῦρ ἔτρεψε κέλευσέ τε ἐργάζεσθαι.
φῦσαι δ' ἐν χοάνοισιν ἐείκοσι πᾶσαι ἐφύσων, 470
παντοίην εὐπρηστον ἀντμὴν ἐξανιῆσαι,
ἄλλοτε μὲν σπεύδοντι παρέμμεναι, ἄλλοτε δ' αὐτε,
ὅππως Ἕφαιστός τ' ἐθέλοι καὶ ἔργον ἄνυτο.
χαλκὸν δ' ἐν πυρὶ βάλλεν ἀτειρέα κασσίτερόν τε
καὶ χρυσὸν τιμῆντα καὶ ἄργυρον· αὐτὰρ ἔπειτα 475
θῆκεν ἐν ἄκμοθέῳ μέγαν ἄκμονα, γέντο δὲ χειρὶ
ῥαιστῆρα κρατερόν, ἐτέρηφι δὲ γέντο πυράγρην.

Of the shield for Achilles.

ποίει δὲ πρότιστα σάκος μέγα τε στιβαρόν τε
πάντοσε δαιδάλλων, περὶ δ' ἄντυγα βάλλε φαεινὴν
τρίπλακα μαρμαρέην, ἐκ δ' ἀργύρεον τελαμῶνα. 480
πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν
αὐτῷ

ποίει δαίδαλα πολλὰ ἰδυίησι πραπίδεσσιν.

ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν,
ἠελιόν τ' ἀκάμαντα σελήνην τε πλήθουσιν,
ἐν δὲ τὰ τείρεα πάντα, τά τ' οὐρανὸς ἐστεφάνωται,
Πηληιάδας θ' Ὑάδας τε τό τε σθένος Ὠρίωνος 486
ἄρκτον θ', ἣν καὶ ἄμαξαν ἐπὶ κλησὶν καλέουσιν,
ἥ τ' αὐτοῦ στρέφεται καὶ τ' Ὠρίωνα δοκεύει,
οἷη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.

The city at peace.

ἐν δὲ δύω ποίησε πόλεις μερόπων ἀνθρώπων 490
καλὰς. ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπίναι τε,

νύμφας δ' ἐκ θαλάμων δαΐδων ὑπο λαμπομενάων
 ἡγίνεον ἀνὰ ἄστν, πολὺς δ' ὑμέναιος ὀρώρει,
 κοῦροι δ' ὀρχηστήηρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν
 αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες 495
 ἰστάμεναι θαύμαζον ἐπὶ προθύρουσιν ἐκάστη.
 λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι· ἔνθα δὲ νεῖκος
 ὠρώρει, δύο δ' ἄνδρες ἐνείκεον εἵνεκα ποινῆς
 ἀνδρὸς ἀποκταμένου· ὁ μὲν εὐχέτο πάντ' ἀποδοῦναι,
 δῆμῳ πιφαύσκων, ὁ δ' ἀναίνετο μηδὲν ἐλέσθαι· 500
 ἄμφω δ' ἰέσθην ἐπὶ Ἰστορι πεῖραρ ἐλέσθαι.
 λαοὶ δ' ἀμφοτέροισιν ἐπήπυσον, ἀμφὶς ἀρωγοί.
 κήρυκες δ' ἄρα λαὸν ἐρήτουν· οἱ δὲ γέροντες
 εἶατ' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ,
 σκῆπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἡεροφώνων· 505
 τοῖσιν ἔπειτ' ἦισσον, ἀμοιβηδὶς δὲ δικάζον.
 κείμεν δ' ἄρ' ἐν μέσσοισι δύο χρυσοῖο τάλαντα,
 τῷ δόμεν, ὃς μετὰ τοῖσι δίκην ἰθύντατα εἴποι.

The city at war.

τὴν δ' ἐτέρην πόλιν ἀμφὶ δύο στρατοὶ εἶατο
 λαῶν
 τεύχεσι λαμπόμενοι. δίχα δέ σφισιν ἦνδανε
 βουλή, 510
 ἢ διαπραθέειν ἢ ἄνδιχα πάντα δάσασθαι,
 κτήσιν ὅσῃν πτολίεθρον ἐπήρατον ἐντὸς ἔεργεν·
 οἱ δ' οὐ πω πείθοντο, λόχῳ δ' ὑπεθωρήσσοντο.
 τεῖχος μὲν ῥ' ἄλοχοί τε φίλαι καὶ νήπια τέκνα
 ῥύατ' ἐφεσταότες, μετὰ δ' ἀνέρες, οὓς ἔχε γῆρας· 515
 οἱ δ' ἴσαν· ἦρχε δ' ἄρα σφιν Ἀρης καὶ Παλλὰς
 Ἀθήνη,
 ἄμφω χρυσεῖω, χρύσεια δὲ εἴματα ἔσθην,
 καλὰ καὶ μεγάλω, σὺν τεύχεσιν, ὥς τε θεῶ περ,

ἀμφὶς ἀριζήλω· λαοὶ δ' ὑπ' ὀλίζονες ἦσαν.
 οἱ δ' ὅτε δὴ ῥ' ἴκανον, ὅθι σφίσιν εἴκε λοχῆσαι, 520
 ἐν ποταμῷ, ὅθι τ' ἀρδμὸς ἦν πάντεσσι βοτοῖσιν,
 ἔνθ' ἄρα τοί γ' ἵζοντ' εἰλυμένοι αἴθοπι χαλκῷ.
 τοῖσι δ' ἔπειτ' ἀπάνευθε δύω σκοποὶ εἶατο λαῶν
 δέγμενοι, ὅπποτε μῆλα ἰδοῖατο καὶ ἔλικας βοῦς.
 οἱ δὲ τάχα προγένοντο, δύω δ' ἅμ' ἔποντο νομῆες 525
 τερπόμενοι σύριγξι· δόλον δ' οὐ τι προνόησαν.
 οἱ μὲν τὰ προϊδύντες ἐπέδραμον, ὧκα δ' ἔπειτα
 τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πώεα καλὰ
 ἀργεννῶν οἶων, κτεῖνον δ' ἐπὶ μηλοβοτῆρας.
 οἱ δ' ὥς οὖν ἐπύθοντο πολὺν κέλαδον παρὰ βουσὶν
 εἰράων προπάροιθε καθήμενοι, αὐτίκ' ἐφ' ἵππων 531
 βάντες ἀερσιπύδων μετεκίαθον, αἶψα δ' ἴκοντο.
 στησάμενοι δ' ἐμάχοντο μάχην ποταμοῖο παρ'
 ὄχθας,
 βάλλον δ' ἀλλήλους χαλκήρεσιν ἐγχείησιν.
 ἐν δ' Ἑρις, ἐν δὲ Κυδοιμὸς ὀμίλειον, ἐν δ' Ὀλοῇ Κῆρ
 ἄλλον ζῶν ἔχουσα νεούτατον, ἄλλον ἄουτον, 536
 ἄλλον τεθνηῶτα κατὰ μόθον ἔλκε ποδοῖν·
 εἶμα δ' ἔχ' ἀμφ' ὤμοισι δαφοινεὸν αἵματι φωτῶν.
 ὀμίλειον δ' ὥς τε ζωοὶ βροτοὶ ἠδὲ μάχοντο,
 νεκρούς τ' ἀλλήλων ἔρυνον κατατεθνηῶτας. 540

The scenes of ploughing and reaping.

ἐν δ' ἐτίθει νειὸν μαλακὴν, πείειραν ἄρουραν,
 εὐρεῖαν τρίπολον· πολλοὶ δ' ἀροτῆρες ἐν αὐτῇ
 ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα.
 οἱ δ' ὅποτε στρέψαντες ἰκοῖατο τέλος ἀρούρης,
 τοῖσι δ' ἔπειτ' ἐν χερσὶ δίπας μελιηδέος οἴνου 545
 δόσκειν ἀνὴρ ἐπιών· τοὶ δὲ στρέψασκον ἀν' ὄγμους,
 ἰέμενοι νειοῖο βαθείης τέλος ἰκέσθαι.

ἡ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἐώκει
χρυσείῃ περ ἐοῦσα· τὸ δὴ περὶ θαῦμα τέτυκτο.

ἐν δ' ἐτίθει τέμενος βασιλῆιον· ἔνθα δ' ἔριθοι 550
ἡμῶν ὀξείας δρεπάνας ἐν χερσὶν ἔχοντες.

δράγματα δ' ἄλλα μετ' ὄγμον ἐπήτριμα πίπτου
ἔραζε,

ἄλλα δ' ἀμαλλοδετῆρες ἐν ἐλλεδανοῖσι δέοντο.

τρεῖς δ' ἄρ' ἀμαλλοδετῆρες ἐφέστασαν· αὐτὰρ
ὀπισθε

παῖδες δραγμεύοντες, ἐν ἀγκαλίδεσσι φέροντες, 555

ἀσπερχές πάρεχον. βασιλεὺς δ' ἐν τοῖσι σιωπῇ
σκῆπτρον ἔχων ἐστήκει ἐπ' ὄγμου γηθόσυνος κῆρ.

κήρυκες δ' ἀπάνευθεν ὑπὸ δρυὶ δαῖτα πένοντο,

βοῦν δ' ἱερεύσαντες μέγαν ἄμφεπον· αἱ δὲ γυναῖκες
δεῖπνον ἐρίθοισιν λεύκ' ἄλφιστα πολλὰ πάλυνον. 560

The scenes of vintage and herding.

ἐν δ' ἐτίθει σταφυλῇσι μέγα βρίθουσαν ἀλωὴν
καλὴν χρυσεῖην· μέλανε δ' ἀνὰ βότρυες ἦσαν,
ἐστήκει δὲ κάμαξι διαμπερές ἀργυρέησιν.

ἀμφὶ δὲ κυανέην κάπετον, περὶ δ' ἔρκος ἔλασσε
κασσιτέρου· μία δ' οἷα ἀταρπιτὸς ἦεν ἐπ' αὐτήν, 565
τῇ νίσσοντο φορῆες, ὅτε τρυγόφωεν ἀλωήν.

παρθενικαὶ δὲ καὶ ἡίθεοι ἀταλὰ φρονέοντες
πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα καρπόν.

τοῖσιν δ' ἐν μέσσοισι πάις φόρμιγγι λιγείῃ

ἰμερόεν κιθάριζε, λίνον δ' ὑπὸ καλὸν ἄειδε 570

λεπταλή φωνῇ· τοὶ δὲ ῥήσσοντες ἀμαρτῇ
μολπῇ τ' ἰνυγμῷ τε ποσὶ σκαίροντες ἔποντο.

ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραιράων·

αἱ δὲ βόες χρυσοῖο τετεύχατο κασσιτέρου τε,

μυκηθμῷ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε 575
 παρ ποταμὸν κελάδοντα, παρὰ ῥοδανὸν δوناκῆα.
 χρύσειοι δὲ νομῆες ἅμ' ἐστιχόωντο βόεσσι
 τέσσαρες, ἐννέα δέ σφι κύνες πόδας ἀργοὶ ἔποντο.
 σμερδαλέω δὲλέοντε δὺ' ἐν πρώτῃσι βόεσσι
 ταῦρον ἐρύγμηλον ἐχέτην· ὁ δὲ μακρὰ μεμυκὼς 580
 ἔλκετο· τὸν δὲ κύνες μετεκίαθον ἡδ' αἰζυοί.
 τὼ μὲν ἀναρρήξαντε βοὸς μέγαλοιο βοεῖην
 ἔγκατα καὶ μέλαν αἶμα λαφύσσετον, οἱ δὲ νομῆες
 αὐτῶς ἐνδίσαν ταχέας κύνας ὀτρύνοντες·
 οἱ δ' ἦ τοι δακέειν μὲν ἀπετρωπῶντο λεόντων, 585
 ἰστάμενοι δὲ μάλ' ἐγγὺς ὑλάκτεον ἔκ τ' ἀλέοντο.
 ἐν δὲ νομὸν ποίησε περικλυτὸς ἀμφιγυῆεις,
 ἐν καλῇ βήσση, μέγαν οἶῶν ἀργεννώων,
 σταθμούς τε κλισίας τε κατηρεφέας ἰδὲ σηκούς.

Of the scene of the dance, and of the rest of the armour.

ἐν δὲ χορὸν ποίκιλλε περικλυτὸς ἀμφιγυῆεις 590
 τῷ ἴκελον, οἶόν ποτ' ἐνὶ Κνωσῷ εὐρείῃ
 Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριίδνῃ.
 ἔνθα μὲν ἡίθεοι καὶ παρθένοι ἀλφεισίβοιαι
 ὠρχεῦντ', ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.
 τῶν δ' αἰ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας
 εἴατ' ἐννήτους, ἦκα στίλβοντας ἐλαίῳ· 596
 καὶ ῥ' αἰ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας
 εἶχον χρυσείας ἐξ ἀργυρέων τελαμώνων.
 οἱ δ' ὅτε μὲν θρέξασκον ἐπισταμένοισι πόδεσσι
 ῥεῖα μάλ', ὥς ὅτε τις τροχὸν ἄρμενον ἐν παλάμῃσιν
 ἐξόμενος κεραμεὺς πειρήσεται, αἶ κε θέησιν· 601
 ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισι.
 πολλὸς δ' ἱμερόεντα χορὸν περίσταθ' ὄμιλος

τερπόμενοι· [μετὰ δέ σφιν ἐμέλπετο θεῖος ἀοιδὸς
φορμίζων·] δοιὼν δὲ κυβιστητῆρε κατ' αὐτοὺς 605
μολπῆς ἐξάρχοντες ἐδίνεον κατὰ μέσσους.

ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὀκεανοῖο
ἄντυγα παρ πυμάτην σάκεος πύκα ποιητοῖο.

αὐτὰρ ἐπεὶ δὴ τεῦξε σάκος μέγα τε στιβαρόν τε,
τεῦξ' ἄρα οἱ θώρηκα φαινότερον πυρὸς αὐγῆς, 610
τεῦξε δέ οἱ κόρυθα βριαρήν, κροτάφοις ἄραρυϊαν,
καλὴν δαιδαλέην, ἐπὶ δὲ χρύσεον λόφον ἤκε,
τεῦξε δέ οἱ κνημίδας ἑανοῦ κασσιτέροιο.

αὐτὰρ ἐπεὶ πάνθ' ὅπλα κάμε κλυτὸς ἀμφιγυήεις,
μητρὸς Ἀχιλλῆος θῆκε προπάροιθεν αἰέρας. 615
ἣ δ' ἶρηξ ὥς ἄλτο κατ' Οὐλύμπου νιφόεντος
τεύχεα μαρμαίροντα παρ' Ἥφαίστοιο φέρουσα.

ΙΛΙΑΔΟΣ Τ

Μήνιδος ἀπόρρησις.

Thetis bringeth the divine armour to Achilles.

Ἦὼς μὲν κροκόπεπλος ἀπ' Ὀκεανοῖο ῥοάων
ὄρνυθ', ἵν' ἀθανάτοισι φόως φέροι ἡδὲ βροτοῖσιν·
ἢ δ' ἐς νῆας ἵκανε θεοῦ πάρα δῶρα φέρουσα.
εὗρε δὲ Πατρόκλῳ περικείμενον ὄν φίλον υἱὸν
κλαίοντα λιγέως· πολέες δ' ἀμφ' αὐτὸν ἐταῖροι 5
μύρουθ'. ἢ δ' ἐν τοῖσι παρίστατο δῖα θεάων,
ἔν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
“ τέκνον ἐμόν, τοῦτον μὲν ἐάσομεν ἀχνύμενοί περ
κεῖσθαι, ἐπεὶ δὴ πρῶτα θεῶν ἰότητι δαμάσθη·
τύνη δ' Ἐφαιστοιο πάρα κλυτὰ τεύχεα δέξο 10
καλὰ μίλ', οἳ οὐ πῶ τις ἀνὴρ ὅμοισι φόρησεν.”

ὥς ἄρα φωνήσασα θεὰ κατὰ τεύχε' ἔθηκε
πρόσθεν Ἀχιλλῆος· τὰ δ' ἀνέβραχε δαίδαλα πάντα
Μυρμιδόνας δ' ἄρα πάντας ἔλε τρόμος, οὐδέ τις ἔτλη
ἄντην εἰσιδέειν, ἀλλ' ἔτρεσαν. αὐτὰρ Ἀχιλλεὺς
ὥς εἶδ', ὥς μιν μᾶλλον ἔδν χόλος, ἐν δέ οἱ ὄσσε 16
δεινὸν ὑπὸ βλεφάρων ὥς εἰ σέλας ἐξεφάανθεν·
τέρπετο δ' ἐν χεῖρεσσιν ἔχων θεοῦ ἀγλαὰ δῶρα.
αὐτὰρ ἐπεὶ φρεσὶν ἦσι τετάρπετο δαίδαλα λεύσσω

αὐτίκα μητέρα ἦν ἔπεα πτερόεντα προσηύδα· 20
 “μῆτερ ἐμή, τὰ μὲν ὅπλα θεὸς πόρεν, οἷ’ ἐπεικὲς
 ἔργ’ ἔμεν ἀθανάτων, μηδὲ βροτὸν ἄνδρα τελέσσαι·
 νῦν δ’ ἦ τοι μὲν ἐγὼ θωρήξομαι· ἀλλὰ μάλ’ αἰνῶς
 δεῖδω, μή μοι τόφρα Μενoitίου ἄλκιμον υἱὸν
 μυῖαι καδδῦσαι κατὰ χαλκοτύπους ὥτειλὰς 25
 εὐλὰς ἐγγείνωνται, ἀεικίσσωσι δὲ νεκρόν—
 ἐκ δ’ αἰὼν πέφαται—κατὰ δὲ χροά πάντα σαπήν.”
 τὸν δ’ ἡμείβετ’ ἔπειτα θεὰ Θέτις ἀργυρόπεζα·
 “τέκνον, μή τοι ταῦτα μετὰ φρεσὶ σῆσι μελόντων.
 τῷ μὲν ἐγὼ πειρήσω ἀλαλκέμεν ἄγρια φῦλα, 30
 μυῖας, αἷ ῥά τε φῶτας ἀρηιφάτους κατέδουσιν·
 ἦν περ γὰρ κεῖταί γε τελεσφόρον εἰς ἐνιαυτόν,
 αἰεὶ τῷ γ’ ἔσται χροὺς ἔμπεδος ἢ καὶ ἀρείων.
 ἀλλὰ σύ γ’ εἰς ἀγορὴν καλέσας ἥρωας Ἀχαιοὺς,
 μῆνιν ἀποειπὼν Ἀγαμέμνονι ποιμένι λαῶν 35
 αἶψα μάλ’ ἐς πόλεμον θωρήσσεο, δύσεο δ’ ἀλκὴν.”
 ὧς ἄρα φωνήσασα μένος πολυθαρσὲς ἐνήκε,
 Πατρόκλῳ δ’ αὖτ’ ἀμβροσίην καὶ νέκταρ ἐρυθρόν
 στάξε κατὰ ῥινῶν, ἵνα οἱ χροὺς ἔμπεδος εἴη.

Of the assembly of the Achaeans, and how Achilles offereth friendship to Agamemnon.

αὐτὰρ ὁ βῆ παρὰ θίνα θαλάσσης δίος Ἀχιλλεὺς
 σμερδαλέα ἰάχων, ὥρσεν δ’ ἥρωας Ἀχαιοὺς. 41
 καὶ ῥ’ οἷ’ περ τὸ πάρος γε νεῶν ἐν ἀγῶνι μένεσκον,
 οἷ’ τε κυβερνῆται καὶ ἔχον οἰήια νηῶν
 καὶ ταμίαι παρὰ νηυσὶν ἔσαν, σίτοιο δοτῆρες,
 καὶ μὴν οἱ τότε γ’ εἰς ἀγορὴν ἴσαν, οὔνεκ’ Ἀχιλλεὺς
 ἐξεφάνη, δηρὸν δὲ μάχης ἐπέπαυτ’ ἀλεγεινῆς. 46
 τῷ δὲ δύω σκάζοντε βάτην Ἄρεος θεράποντε,
 Τυδεΐδης τε μενεπτόλεμος καὶ δίος Ὀδυσσεύς,

ἔγχει ἐρειδομένω· ἔτι γὰρ ἔχον ἔλκεα λυγρά·
 καὶ δὲ μετὰ πρώτη ἀγορῇ ἴζοντο κιόντες. 50
 αὐτὰρ ὁ δεύτερος ἦλθεν ἄναξ ἀνδρῶν Ἀγαμέμνων,
 ἔλκος ἔχων· καὶ γὰρ τὸν ἐνὶ κρατερῇ ὑσμίνῃ
 οὗτα Κόων Ἀντηνορίδης χαλκῆρεϊ δουρί.
 αὐτὰρ ἐπεὶ δὴ πάντες ἀολλίσθησαν Ἀχαιοί,
 τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·
 “Ἄτρεΐδῃ, ἣ ἄρ τι τόδ' ἀμφοτέροισιν ἄρειον 56
 ἔπλετο, σοὶ καὶ ἐμοί, ὅτε νῶϊ περ ἀχνυμένω κῆρ
 θυμοβόρῳ ἔριδι μενεήναμεν εἵνεκα κούρης;
 τὴν ὄφελ' ἐν νήεσσι κατακτάμεν Ἄρτεμις ἰῶ
 ἡματι τῷ, ὅτ' ἐγὼν ἐλόμην Λυρνησσὸν ὀλέσσας· 60
 τῷ κ' οὐ τόσσοι Ἀχαιοὶ ὁδᾶξ ἔλον ἄσπετον οὐδας
 δυσμενέων ὑπὸ χερσίν, ἐμεῦ ἀπομνηίσαντος.
 Ἔκτορι μὲν καὶ Τρῳσὶ τὸ κέρδιον· αὐτὰρ Ἀχαιοὺς
 δηρὸν ἐμῆς καὶ σῆς ἔριδος μνήσεσθαι οἶω.
 ἀλλὰ τὰ μὲν προτετύχθαι ἐάσομεν ἀχνύμενοί περ,
 θυμὸν ἐνὶ στήθεσσι φίλον δαμάσαντες ἀνάγκη· 66
 νῦν δ' ἣ τοι μὲν ἐγὼ παύω χόλον, οὐδέ τί με χρῆ
 ἀσκελέως αἰεὶ μενεαινέμεν· ἀλλ' ἄγε θᾶσσον
 ὄτρυνον πολεμόνδε κάρη κομόωντας Ἀχαιοὺς,
 ὄφρ' ἔτι καὶ Τρώων πειρήσομαι ἀντίον ἐλθὼν, 70
 αἶ κ' ἐθέλωσ' ἐπὶ νηυσὶν ἰαύειν· ἀλλὰ τιν' οἶω
 ἀσπασίως αὐτῶν γόνυ κάμψειν, ὅς κε φύγησι
 δήϊου ἐκ πολέμοιο ὑπ' ἔγχεος ἡμετέροιο.”

Agamemnon maketh excuse for himself that he was blinded by Atē.

ὥς ἔφαθ', οἱ δ' ἐχάρησαν ἐνκνήμιδες Ἀχαιοὶ
 μῆνιν ἀπειπόντος μεγαθύμου Πηλεΐωνος. 75
 τοῖσι δὲ καὶ μετέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων
 αὐτόθεν ἐξ ἔδρης, οὐδ' ἐν μέσσοισιν ἀναστάς·
 “ὦ φίλοι ἥρωες Δαναοί, θεράποντες Ἄρης,

ἐσταότος μὲν καλὸν ἀκούμεν, οὐδὲ ἔοικεν
 ὑββάλλειν· χαλεπὸν γὰρ ἐπισταμένῳ περ εἶναι. 80
 ἀνδρῶν δ' ἐν πολλῷ ὁμάδῳ πῶς κέν τις ἀκούσαι
 ἢ εἶποι; βλάβεται δὲ λιγύς περ ἐὼν ἀγορητής.
 Πηλεΐδῃ μὲν ἐγὼν ἐνδείξομαι· αὐτὰρ οἱ ἄλλοι
 σύνθεσθ' Ἀργεῖοι, μῦθόν τ' εὖ γνῶτε ἕκαστος.
 πολλάκι δὴ μοι τοῦτον Ἀχαιοὶ μῦθον ἔειπον, 85
 καί τέ με νεικείεσκον· ἐγὼ δ' οὐκ αἰτιός εἰμι,
 ἀλλὰ Ζεὺς καὶ μοῖρα καὶ ἡεροφοῖτις ἐρινύς,
 οἳ τέ μοι εἰν ἀγορῇ φρεσὶν ἔμβαλον ἄγριον ἄτην
 ἥματι τῷ, ὅτ' Ἀχιλλῆος γέρας αὐτὸς ἀπηύρων.
 ἀλλὰ τί κεν ῥέξαιμι; θεὸς διὰ πάντα τελευτᾷ· 90
 πρέσβα Διὸς θυγάτηρ Ἄτη, ἣ πάντας ἀᾶται,
 οὐλομένη· τῇ μὲν θ' ἀπαλοὶ πόδες· οὐ γὰρ ἐπ' οὔδαι
 πῖλναται, ἀλλ' ἄρα ἦ γε κατ' ἀνδρῶν κράατα βαίνει
 βλάπτουσ' ἀνθρώπους· κατὰ δ' οὖν ἕτερόν γε πέδησε.
 καὶ γὰρ δὴ νύ ποτε Ζῆν' ἄσατο, τὸν περ ἄριστον 95
 ἀνδρῶν ἠδὲ θεῶν φασ' ἔμμεναι· ἀλλ' ἄρα καὶ τὸν
 Ἥρῃ θῆλυς εὐοῦσα δολοφροσύνης ἀπάτησεν
 ἥματι τῷ, ὅτ' ἔμελλε βίην Ἡρακληεῖν
 Ἀλκμήνῃ τέξεσθαι εὐστεφάνῳ ἐνὶ Θήβῃ.
 ἦ τοι ὅ γ' εὐχόμενος μετέφη πάντεσσι θεοῖσι· 100
 'κέκλυτέ μεν, πάντες τε θεοὶ πᾶσαί τε θέαιναι,
 ὄφρ' εἴπω, τά με θυμὸς ἐνὶ στήθεσσι νῶγει.
 σήμερον ἄνδρα φόωσδε μογοστόκος εἰλείθυια
 ἐκφανεῖ, ὃς πάντεσσι περικτιόνεσσιν ἀνάξει,
 τῶν ἀνδρῶν γενεῆς, οἳ θ' αἵματος ἐξ ἐμεῦ εἰσὶ.' 105
 τὸν δὲ δολοφρονέουσα προσηύδα πότνια Ἥρῃ·
 'ψευστήσεις, οὐδ' αὖτε τέλος μύθῳ ἐπιθήσεις.
 εἰ δ' ἄγε νῦν μοι ὅμοσον, Ὀλύμπιε, καρτερὸν ὄρκον,
 ἦ μὲν τὸν πάντεσσι περικτιόνεσσιν ἀνάξειν,
 ὃς κεν ἐπ' ἥματι τῷδε πέσῃ μετὰ ποσσὶ γυναικὸς

τῶν ἀνδρῶν, οἳ σῆς ἐξ αἵματός εἰσι γενέθλης.' 111
 ὥς ἔφατο· Ζεὺς δ' οὐ τι δολοφροσύνην ἐνόησεν,
 ἀλλ' ὅμοσεν μέγαν ὄρκον, ἔπειτα δὲ πολλὸν ἀάσθη.
 "Ἦρῃ δ' αἶξασα λίπεν ῥίον Οὐλύμποιο,
 καρπαλίμως δ' ἵκετ' "Αργος Ἀχαικόν, ἐνθ' ἄρα ἦδη
 ἰφθίμην ἄλοχον Σθενέλου Περσηιάδαο. 116
 ἥ δ' ἐκύει φίλον υἱόν, ὁ δ' ἔβδομος ἐστήκει μείς·
 ἐκ δ' ἄγαγε πρὸ φώσδε καὶ ἡλιτόμνηνον ἐόντα,
 Ἀλκμήνης δ' ἀπέπαυσε τόκον, σχέθε δ' εἰλειθυίας.
 αὐτὴ δ' ἀγγελέουσα Δία Κρονίωνα προσηύδα· 120
 'Ζεῦ πάτερ ἀργικέραυνε, ἔπος τί τοι ἐν φρεσὶ θήσω.
 ἦδη ἀνὴρ γέγον' ἐσθλός, ὃς Ἀργείοισιν ἀνάξει,
 Εὐρυσθεὺς Σθενέλοιο παῖς Περσηιάδαο,
 σὸν γένος· οὐ οἱ αἰικὲς ἀνασσέμεν Ἀργείοισιν.'
 ὥς φάτο, τὸν δ' ἄχος ὀξὺ κατὰ φρένα τύψε βαθεῖαν.
 αὐτίκα δ' εἶλ' Ἀτην κεφαλῆς λιπαροπλοκάμοιο 126
 χωόμενος φρεσὶν ἦσι, καὶ ὥμοσε καρτερὸν ὄρκον
 μή ποτ' ἐς Οὐλυμπόν τε καὶ οὐρανὸν ἀστερόεντα
 αὐτὶς ἐλεύσεσθαι Ἀτην, ἣ πάντας αἴται.
 ὥς εἰπὼν ἔρριψεν ἀπ' οὐρανοῦ ἀστερόεντος 130
 χειρὶ περιστρέψας, τάχα δ' ἵκετο ἔργ' ἀνθρώπων.
 τὴν αἰεὶ στενάχεσχ', ὅθ' ἐὼν φίλον υἱὸν ὀρώωτο
 ἔργον αἰικὲς ἔχοντα ὑπ' Εὐρυσθῆος ἀέθλων.
 ὥς καὶ ἐγὼν, ὅτε δὴ αὖτε μέγας κορυθαίολος "Εκτωρ
 Ἀργείους ὀλέκεσκεν ἐπὶ πρυμνῆσι νέεσσιν, 135
 οὐ δυνάμην λελαθέσθ' αἴτης, ἥ πρῶτον ἀάσθη.
 ἀλλ' ἐπεὶ ἀασάμην καὶ μεν φρένας ἐξέλετο Ζεὺς,
 ἂψ ἐθέλω ἀρέσαι, δόμεναί τ' ἀπερείσι' ἄποινα·
 ἀλλ' ὄρσειν πολεμόνδε, καὶ ἄλλους ὄρνυθι λαούς.
 δῶρα δ' ἐγὼν ὅδε πάντα παρασχέμεν, ὅσα τοι
 ἐλθὼν 140
 χθιζὸς ἐνὶ κλισίῃσιν ὑπέσχετο δῖος Ὀδυσσεύς.

εἰ δ' ἐθέλεις, ἐπίμεινον ἐπειγόμενός περ Ἀρηος·
δῶρα δέ τοι θεράποντες ἐμῆς παρὰ νηὸς ἐλόντες
οἴσουσ', ὅφρα ἴδῃαι, ὅ τοι μενοεικέα δώσω."

*Achilles will go out to battle straightway, but Odysseus counselleth
that they fight not fasting.*

τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς
Ἀχιλλεύς· 145

“Ἀτρεΐδῃ κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
δῶρα μὲν αἶ κ' ἐθέλησθα παρασχέμεν, ὥς ἐπιεικές,
ἢ τ' ἐχέμεν, πάρα σοί. νῦν δὲ μνησώμεθα χάρμης
αἶψα μάλ'· οὐ γὰρ χρή[†] κλοτοπυεύειν ἐνθάδ' ἔοντας
οὐδὲ διατρίβειν· ἔτι γὰρ μέγα ἔργον ἄρεκτον· 150
ὥς κέ τις αὐτ' Ἀχιλλῆα μετὰ πρῶτοισιν ἴδῃται
ἔγχεϊ χαλκείῳ Τρώων ὀλέκοντα φύλαγγας,
ὧδέ τις ὑμείων μεμνημένος ἀνδρὶ μαχέσθω.”

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσ-
σεύς·

“μὴ δὴ οὕτως, ἀγαθός περ ἐὼν, θεοεΐκελ' Ἀχιλλεῦ,
νῆστιας ὄτρυνε προτὶ Ἴλιον νῆας Ἀχαιῶν 156
Τρωσὶ μαχησομένους, ἐπεὶ οὐκ ὀλίγον χρόνον ἔσται
φύλοπις, εὖτ' ἂν πρῶτον ὀμιλήσωσι φύλαγγες
ἀνδρῶν, ἐν δὲ θεὸς πνεύσῃ μένος ἀμφοτέροισιν·
ἀλλὰ πάσασθαι ἄνωχθι θοῆς ἐπὶ νηυσὶν Ἀχαιοὺς
σίτου καὶ οἴνοιο· τὸ γὰρ μένος ἐστὶ καὶ ἀλκή. 161
οὐ γὰρ ἀνὴρ πρόπαν ἡμᾶρ ἐς ἡέλιον καταδύντα
ἄκμηнос σίτοιο δυνήσεται ἅντα μάχεσθαι·
εἰ περ γὰρ θυμῷ γε μενοινάα πολεμίζειν,
ἀλλὰ τε λάθρῃ γυῖα βαρύνεται, ἡδὲ κιχάνει 165
δίψα τε καὶ λιμός, βλάβεται δέ τε γούνατ' ἰόντι.
ὅς δέ κ' ἀνὴρ οἴνοιο κορεσσάμενος κο' ἐδωδῆς
ἀνδράσι δυσμενέεσσι πανημέριος πολεμίζῃ,

θαρσαλέον νύ οἱ ἦτορ ἐνὶ φρεσίν, οὐδέ τι γυνῖα
 πρὶν κάμνει, πρὶν πάντας ἔρωῃσαι πολέμοιο. 170
 ἀλλ' ἄγε λαὸν μὲν σκέδασον καὶ δεῖπνον ἄνωχθι
 ὀπλεσθαι, τὰ δὲ δῶρα ἄναξ ἀνδρῶν Ἀγαμέμνων
 οἰσέτω ἐς μέσσην ἀγορήν, ἵνα πάντες Ἀχαιοὶ
 ὀφθαλμοῖσιν ἴδωσι, σὺ δὲ φρεσὶ σῆσιν ἱανθῆς.
 ὁμνύετω δέ τοι ὄρκον, ἐν Ἀργείοισιν ἀναστάς, 175
 μή ποτε τῆς εὐνῆς ἐπιβήμεναι ἡδὲ μιγῆναι,
 [ἢ θέμις ἐστίν, ἄναξ, ἢ τ' ἀνδρῶν ἢ τε γυναικῶν.]
 καὶ δὲ σοὶ αὐτῷ θυμὸς ἐνὶ φρεσὶν ἴλαος ἔστω.
 αὐτὰρ ἔπειτά σε δαιτὶ ἐνὶ κλισίῃς ἀρεσάσθω
 πιεῖρη, ἵνα μή τι δίκης ἐπιδευὲς ἔχῃσθα. 180
 Ἀτρεΐδῃ, σὺ δ' ἔπειτα δικαιότερος καὶ ἐπ' ἄλλῳ
 ἔσσειαι· οὐ μὲν γάρ τι νεμεσσητὸν βασιλῆα
 ἄνδρ' ἀπαρέσσασθαι, ὅτε τις πρότερος χαλεπήνῃ."

*Agamemnon would swear an oath and make recompense to Achilles,
 but Achilles is impatient for battle.*

τὸν δ' αὖτε προσέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
 "χαίρω σεῦ, Λαερτιάδῃ, τὸν μῦθον ἀκούσας. 185
 ἐν μοίρῃ γὰρ πάντα δίίκεο καὶ κατέλεξας.
 ταῦτα δ' ἐγὼν ἐθέλω ὁμόσαι, κέλεται δέ με θυμός,
 οὐδ' ἐπιορκήσω πρὸς δαίμονος. αὐτὰρ Ἀχιλλεὺς
 μιμνέτω αὖθι τέως περ ἐπειγόμενός περ Ἄρης,
 μίμνετε δ' ἄλλοι πάντες ἀολλέες, ὅφρα κε δῶρα 190
 ἐκ κλισίῃς ἔλθῃσι καὶ ὄρκια πιστὰ τάμωμεν.
 σοὶ δ' αὐτῷ τόδ' ἐγὼν ἐπιτέλλομαι ἡδὲ κελεύω·
 κρινάμενος κούρητας ἀριστῆας Παναχαιῶν
 δῶρα ἐμῆς παρὰ νηὸς ἐνεικέμεν, ὅσσοι Ἀχιλῆι
 χθιζὸν ὑπέστημεν δώσειν, ἀγέμεν τε γυναῖκας. 195
 Ταλθύβιος δέ μοι ὦκα κατὰ στρατὸν εὐρὺν Ἀχαιῶν
 κάπρον ἐτοιμασάτω, ταμέειν Διὶ τ' Ἥελίῳ τε."

τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς
Ἀχιλλεύς·

“ Ἀτρεΐδῃ κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
ἄλλοτέ περ καὶ μᾶλλον ὀφέλλετε ταῦτα πένεσθαι,
ὅππότε τις μεταπαυσωλὴ πολέμοιο γένηται 201
καὶ μένος οὐτόσον ἦσιν ἐνὶ στήθεσσιν ἑμοῖσι.
νῦν δ' οἱ μὲν κέαται δεδαῖγμένοι, οὓς ἐδάμασσε
Ἐκτωρ Πριαμίδης, ὅτε οἱ Ζεὺς κῦδος ἔδωκεν,
ὑμεῖς δ' ἐς βρωτὺν ὀτρύνετον. ἦ τ' ἂν ἐγὼ γε 205
νῦν μὲν ἀνώγοιμι πτολεμίζειν νῆας Ἀχαιῶν
νῆστιας ἀκμήνους, ἅμα δ' ἡελίῳ καταδύντι
τεύξεσθαι μέγα δόρπον, ἐπὴν τισαίμεθα λώβην.
πρὶν δ' οὐ πῶς ἂν ἐμοί γε φίλον κατὰ λαιμὸν ἰεῖη
οὐ πόσις οὐδὲ βρῶσις, ἐταῖρου τεθνηῶτος, 210
ὅς μοι ἐνὶ κλισίῃ δεδαῖγμένος ὀξεί χαλκῷ
κεῖται, ἀνὰ πρόθυρον τετραμμένος, ἀμφὶ δ' ἐταῖροι
μύρονται· τό μοι οὐ τι μετὰ φρεσὶ ταῦτα μέμηλεν,
ἀλλὰ φόνος τε καὶ αἶμα καὶ ἀργαλέος στόνος
ἀνδρῶν.”

The words of Odysseus.

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις
Ὀδυσσεύς· 215

“ ὦ Ἀχιλεῦ Πηλῆος υἱέ, μέγα φέρτατ' Ἀχαιῶν,
κρείσσων εἰς ἐμέθεν καὶ φέρτερος οὐκ ὀλίγον περ
ἔγχει, ἐγὼ δέ κε σείο νοήματί γε προβαλοίμην
πολλόν, ἐπεὶ πρότερος γενόμην καὶ πλείονα οἶδα.
τῷ τοι ἐπιτλήτω κραδίη μύθοισιν ἑμοῖσιν. 220
αἰψά τε φυλόπιδος πέλεται κόρος ἀνθρώποισιν,
ἥς τε πλείστην μὲν καλάμην χθονὶ χαλκὸς ἔχευεν,
ἄμητος δ' ὀλίγιστος, ἐπὴν κλίνῃσι τάλαντα
Ζεὺς, ὅς τ' ἀνθρώπων ταμίης πολέμοιο τέτυκται.

γαστέρι δ' οὐ πως ἔστι νέκυν πενθήσαι Ἀχαιοῦς·
 λήν γὰρ πολλοὶ καὶ ἐπήτριμοι ἥματα πάντα 226
 πίπτουσιν· πότε κέν τις ἀναπνεύσειε πόνοιο;
 ἀλλὰ χρή τὸν μὲν καταθάπτειν, ὅς κε θάνησι,
 νηλέα θυμὸν ἔχοντας, ἐπ' ἥματι δακρύσαντας·
 ὅσσοι δ' ἂν πολέμοιο περὶ στυγεροῖο λίπωνται, 230
 μεμνήσθαι πόσιος καὶ ἐδητύος, ὅφρ' ἔτι μᾶλλον
 ἀνδράσι δυσμενέεσσι μαχώμεθα νωλεμέσ αἰεί,
 ἐσσύμενοι χροῖ χαλκὸν ἀτειρέα. μηδέ τις ἄλλην
 λαῶν ὀτρυντὺν ποτιδέγμενος ἰσχανάσθω·
 ἦδε γὰρ ὀτρυντὺς· κακὸν ἔσσεται, ὅς κε λίπηται
 νηυσὶν ἐπ' Ἀργείων· ἀλλ' ἀθρόοι ὀρμηθέντες 236
 Τρῶσιν ἐφ' ἵπποδάμοισιν ἐγείρομεν ὄξυν Ἀρηα."

Of the gifts and oath of Agamemnon.

ἦ καὶ Νέστορος νῆας ὀπάσσατο κυδαλίμοιο
 Φυλεΐδην τε Μέγητα Θόαντά τε Μηριόνην τε
 καὶ Κρειοντιάδην Λυκομήδεα καὶ Μελάνιππον. 210
 βὰν δ' ἵμεν ἐς κλισίην Ἀγαμέμνονος Ἀτρεΐδαο.
 αὐτίκ' ἔπειθ' ἅμα μῦθος ἦν τετέλεστο δὲ ἔργον·
 ἐπτα μὲν ἐκ κλισίης τρίποδας φέρουν, οὓς οἱ ὑπέστη,
 αἶθωνας δὲ λέβητας ἐείκοσι, δώδεκα δ' ἵππους·
 ἐκ δ' ἄγον αἶψα γυναῖκας ἀμύμονα ἔργα ἰδυίας 215
 ἔπτ', ἀτὰρ ὀγδοάτην Βρισηίδα καλλιπάρηρον.
 χρυσοῦ δὲ στήσας Ὀδυσσεὺς δέκα πάντα τάλαντα
 ἦρχ', ἅμα δ' ἄλλοι δῶρα φέρουν κούρητες Ἀχαιῶν.
 καὶ τὰ μὲν ἐν μέσση ἀγορῇ θέσαν, ἂν δ' Ἀγαμέμνων
 ἵστατο· Ταλθύβιος δὲ θεῷ ἐναλίγκιος αὐδὴν 250
 κάπρου ἔχων ἐν χερσὶ παρίστατο ποιμένι λαῶν.
 Ἀτρεΐδης δὲ ἐρυσσάμενος χεῖρεσσι μάχαιραν,
 ἦ οἱ παρ' ξίφους μέγα κουλεὸν αἰὲν ἄωρτο,
 κάπρου ἀπὸ τρίχας ἀρξάμενος, Διὶ χεῖρας ἀνασχών

εὔχετο· τοὶ δ' ἄρα πάντες ἐπ' αὐτόφιν εἴατο σιγῇ
 Ἀργεῖοι κατὰ μοῖραν, ἀκούοντες βασιλῆος. 256

εὐξάμενος δ' ἄρα εἶπεν ἰδὼν εἰς οὐρανὸν εὐρύν·
 “ἴστω νῦν Ζεὺς πρῶτα, θεῶν ὑπάτος καὶ ἄριστος,
 γῇ τε καὶ ἡέλιος καὶ ἐρινύες, αἳ θ' ὑπὸ γαίαν
 ἀνθρώπους τίνυνται, ὅτις κ' ἐπίορκον ὁμόσση, 260
 μὴ μὲν ἐγὼ κούρη Βρισηίδι χεῖρ' ἐπένεικα,
 οὔτ' εὐνῆς πρόφασιν κεχρημένος οὔτε τευ ἄλλου·
 ἀλλ' ἔμεν' ἀπροτίμαστος ἐνὶ κλισίῃσιν ἐμῇσιν.
 εἰ δέ τι τῶνδ' ἐπίορκον, ἐμοὶ θεοὶ ἄλγεα δοῖεν
 πολλὰ μάλ', ὅσσα διδοῦσιν, ὅτις σφ' ἀλίτῃται
 ὁμόσσας.” 265

ἥ καὶ ἀπὸ στόμαχον κάπρου τάμε νηλεί χαλκῷ·
 τὸν μὲν Ταλθύβιος πολιῆς ἀλὸς ἐς μέγα λαῖτμα
 ῥίψ' ἐπιδινήσας, βόσιν ἰχθύσιν· αὐτὰρ Ἀχιλλεὺς
 ἀνστὰς Ἀργεῖοισι φιλοπτολέμοισι μετηύδα·
 “Ζεῦ πάτερ, ἥ μεγάλας ἄτας ἀνδρεσσι διδοῖσθα. 270
 οὐκ ἂν δὴ ποτε θυμὸν ἐνὶ στήθεσσιν ἐμοῖσιν
 Ἀτρεΐδης ὥρινε διαμπερές, οὐδέ κε κούρην
 ἦγεν ἐμεῦ ἀέκοντος ἀμήχανος· ἀλλὰ ποθι Ζεὺς
 ἤθελ' Ἀχαιοῖσιν θάνατον πολέεσσι γενέσθαι.
 νῦν δ' ἔρχεσθ' ἐπὶ δεῖπνον, ἵνα ξυνάγωμεν Ἀρηα.”

Briseis maketh lament for Patroklos.

ὧς ἄρ' ἐφώνησεν, λῦσεν δ' ἀγορὴν αἰψηρῇν. 276
 οἱ μὲν ἄρ' ἐσκίδναντο ἐὴν ἐπὶ νῆα ἕκαστος,
 δῶρα δὲ Μυρμιδόνες μεγαλήτορες ἀμφεπένοντο,
 βὰν δ' ἐπὶ νῆα φέροντες Ἀχιλλῆος θείοιο·
 καὶ τὰ μὲν ἐν κλισίῃσι θέσαν, κάθεσαν δὲ γυναῖκας,
 ἵππους δ' εἰς ἀγέλην ἔλασαν θεράποντες ἀγαυοί. 281

Βρισηὶς δ' ἄρ' ἔπειτ', ἰκέλη χρυσῇ Ἀφροδίτῃ,
 ὥς ἴδε Πάτροκλον δεδαῖγμένον ὀξεί χαλκῷ,

ἀμφ' αὐτῷ χυμένη λίγ' ἐκώκυε, χερσὶ δ' ἄμυσσε
στήθεά τ' ἠδ' ἀπαλὴν δειρὴν ἰδὲ καλὰ πρόσωπα. 285
εἶπε δ' ἄρα κλαίονσα γυνὴ εἰκυῖα θεῇσι·

“ Πάτροκλ' ἐμοὶ δειλῇ πλείστον κεχαρισμένε θυμῷ,
ζῶν μὲν σε ἔλειπον ἐγὼ κλισίηθεν ἰούσα,
νῦν δέ σε τεθνηῶτα κιχάνομαι, ὄρχαμε λαῶν,
ἄψ' ἀνιούσ'· ὥς μοι δέχεται κακὸν ἐκ κακοῦ αἰεῖ. 290
ἄνδρα μὲν, ᾧ ἔδοσάν με πατὴρ καὶ πότνια μήτηρ,
εἶδον πρὸ πτόλιος δεδαῖγμένον ὀξεί χαλκῷ,
τρεῖς τε κασιγνήτους, τοὺς μοι μία γείνατο μήτηρ,
κηδείους, οἱ πάντες ὀλέθριον ἡμαρ ἐπέσπον.
οὐδὲ μὲν οὐδέ μ' ἔασκες, ὅτ' ἄνδρ' ἐμὸν ὠκὺς
Ἄχιλλεὺς 295

ἔκτεινεν, πέρσεν δὲ πόλιν θείοιο Μύνητος,
κλαίειν, ἀλλὰ μ' ἔφασκες Ἀχιλλῆος θείοιο
κουριδίην ἄλοχον θήσειν, ἄξειν δ' ἐνὶ νηυσὶν
εἰς Φθίην, δαίσειν δὲ γάμον μετὰ Μυρμιδόνεσσι.
τῷ σ' ἄμοτον κλαίω τεθνηῶτα, μείλιχον αἰεῖ.” 300

Achilles will not eat nor drink, but lamenteth Patroklos.

ὥς ἔφατο κλαίονσ', ἐπὶ δὲ στενάχοντο γυναῖκες,
Πάτροκλον πρόφασιν, σφῶν δ' αὐτῶν κήδε' ἐκάστη.
αὐτὸν δ' ἀμφὶ γέροντες Ἀχαιῶν ἠγερέθοντο
λίσσόμενοι δειπνήσαι· ὁ δ' ἠρνεῖτο στεναχίζων·
“ λίσσομαι, εἴ τις ἐμοί γε φίλων ἐπιπείθεθ' ἐταίρων,
μή με πρὶν σίτοιο κελεύετε μηδὲ ποτῆτος 306
ἄσασθαι φίλον ἦτορ, ἐπεὶ μ' ἄχος αἰνὸν ἰκάνει,
δύντα δ' ἐς ἡέλιον μενέω καὶ τλήσομαι ἔμπης.”

ὥς εἰπὼν ἄλλους μὲν ἀπεσκέδασεν βασιλῆας,
δοιῶ δ' Ἀτρεΐδα μενέτην καὶ δῖος Ὀδυσσεύς, 310
Νέστωρ Ἰδομενεύς τε γέρων θ' ἱππηλάτα Φοῖνιξ,
τέρποντες πυκινῶς ἀκαχήμενον· οὐδέ τι θυμῷ

τέρπετο πρὶν πολέμου στόμα δύμεναι αἱματόεντος.
μνησάμενος δ' ἄδινῶς ἀνενείκατο φώνησέν τε·

“ ἦ ῥά νύ μοί ποτε καὶ σὺ, δυσάμμορε, φιлтаθ'
ἑταίρων, 315

αὐτὸς ἐνὶ κλισίῃ λαρὸν παρὰ δείπνον ἔθηκας
αἶψα καὶ ὀτραλέως, ὅποτε σπερχοίατ' Ἀχαιοὶ
Τρῳσὶν ἐφ' ἵπποδάμοισι φέρειν πολύδακρυν Ἀρηα.
νῦν δὲ σὺ μὲν κεῖσθαι δεδαῖγμένος, αὐτὰρ ἐμὸν κῆρ
ἄκμηνον πόσιος καὶ ἐδητύος, ἔνδον ἐόντων, 320

σῇ ποθῇ. οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι,
οὐδ' εἴ κεν τοῦ πατρὸς ἀποφθιμένοιο πυθοίμην,
ὅς που νῦν Φθίῃφι τέρεν κατὰ δάκρυον εἴβει
χήτεϊ τοιοῦδ' υἱός· ὁ δ' ἄλλοδαπῶ ἐνὶ δῆμῳ
εἵνεκα ῥιγεδαυῆς Ἑλένης Τρῳσὶν πολεμίζω. 325

ἦε τόν, ὃς Σκύρῳ μοι ἔνι τρέφεται φίλος υἱός,
εἴ που ἔτι ζῶει γε Νεοπτόλεμος θεοειδής.
πρὶν μὲν γάρ μοι θυμὸς ἐνὶ στήθεσσιν ἐώλπει
οἶον ἐμὲ φθίσεσθαι ἀπ' Ἀργεὸς ἵπποβότοιο
αὐτοῦ ἐνὶ Τροίῃ, σὲ δέ τε Φθίῃνδε νέεσθαι, 330
ὥς ἄν μοι τὸν παῖδα θοῇ ἐνὶ νηὶ μελαίνῃ
Σκυρόθεν ἐξαγάγοις καὶ οἱ δείξειας ἕκαστα,
κτῆσιν ἐμήν, δμῶάς τε καὶ ὑψερεφές μέγα δῶμα.
ἤδη γὰρ Πηληϊά γ' οἴομαι ἢ κατὰ πάμπαν
τεθνάμεν, ἢ που τυτθὸν ἔτι ζῶοντ' ἀκάχνησθαι 335
γῆραί τε στυγερῶ καὶ ἐμήν ποτιδέγμενον αἰεὶ
λυγρὴν ἀγγελίην, ὅτ' ἀποφθιμένοιο πύθεται.”

*Athene stayeth the hunger of Achilles with divine food, and he
armeth himself for the battle.*

ὥς ἔφατο κλαίων, ἐπὶ δὲ στενάχοντο γέροντες,
μνησάμενοι, τὰ ἕκαστος ἐνὶ μεγάροισιν ἔλειπε.
μυρομένους δ' ἄρα τούς γε ἰδὼν ἐλέησε Κρονίων, 340

αἶψα δ' Ἀθηναίην ἔπεα πτερόεντα προσηύδα·
 “τέκνον ἐμόν, δὴ πάμπαν ἀποίχεται ἀνδρὸς ἐοῖο.
 ἦ νύ τοι οὐκέτι πάγχυ μετὰ φρεσὶ μέμβλετ'
 Ἀχιλλεύς ;

κείνος ὃ γε προπάροιθε νεῶν ὀρθοκραιράων
 ἦσται ὀδυρόμενος ἔταρον φίλον· οἱ δὲ δὴ ἄλλοι 345
 οἴχονται μετὰ δεῖπνον, ὃ δ' ἄκμηνος καὶ ἄπαστος.
 ἀλλ' ἴθι οἱ νέκταρ τε καὶ ἄμβροσίνην ἐρατεινὴν
 στάξον ἐνὶ στήθεσς, ἵνα μὴ μιν λιμὸς ἵκηται.”

ὥς εἰπὼν ὥτρυνε πάρος μεμαυῖαν Ἀθήνην·
 ἦ δ' ἄρπη εἰκυῖα τανυπτέρυγι λιγυφώνῳ 350
 οὐρανοῦ ἐκκατέπαλτο δι' αἰθέρος. αὐτὰρ Ἀχαιοὶ
 αὐτίκα θωρήσσοντο κατὰ στρατόν· ἦ δ' Ἀχιλλῆι
 νέκταρ ἐνὶ στήθεσσι καὶ ἄμβροσίνην ἐρατεινὴν
 στάξ', ἵνα μὴ μιν λιμὸς ἀτερπῆς γούναθ' ἵκηται,
 αὐτὴ δὲ πρὸς πατρός ἐρισθενέος πυκινὸν δῶ 355
 ᾤχετο. τοῖ δ' ἀπάνευθε νεῶν ἔχέοντο θοάων.
 ὥς δ' ὅτε ταρφειαὶ νιφάδες Διὸς ἐκποτέονται
 ψυχραί, ὑπὸ ῥιπῆς αἰθρηγενέος Βορέας,
 ὥς τότε ταρφειαὶ κύρυθες λαμπρὸν γανύωσαι
 νηῶν ἐκφορέοντο καὶ ἀσπίδες ὀμφαλῶεσσαι 360
 θώρηκές τε κραταιγύαλοι καὶ μείλινα δοῦρα.
 αἶγλη δ' οὐρανὸν ἴκε, γέλασσε δὲ πᾶσα περὶ χθὼν
 χαλκοῦ ὑπὸ στεροπῆς· ὑπὸ δὲ κτύπος ὄρνυτο
 ποσσὶν

ἀνδρῶν· ἐν δὲ μέσοισι κορύσσετο δῖος Ἀχιλλεύς.
 τοῦ καὶ ὀδόντων μὲν καναχὴ πέλε, τῷ δέ οἱ ὅσσε
 λαμπέσθην ὥς εἴ τε πυρὸς σέλας, ἐν δέ οἱ ἦτορ 366
 δύν' ἄχος ἄτλητον· ὃ δ' ἄρα Τρωσὶν μενεαίνων
 δύσετο δῶρα θεοῦ, τά οἱ Ἵφαιστος κάμε τεύχων.
 κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε
 καλὰς, ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας· 370

δεύτερον αὖ θώρηκα περὶ στήθεσιν ἔδυνεν.
 ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος ἀργυρόηλον
 χάλκεον· αὐτὰρ ἔπειτα σάκος μέγα τε στιβαρόν τε
 εἴλετο, τοῦ δ' ἀπάνευθε σέλας γένητ' ἡύτε μήνης.
 ὥς δ' ὅτ' ἂν ἐκ πόντοιο σέλας ναύτησι φανήη 375
 καιομένοιο πυρός· τὸ δὲ καίεται ὑψόθ' ὄρεσφι
 σταθμῷ ἐν οἰοπόλῳ· τοὺς δ' οὐκ ἐθέλοντας ἅελλαι
 πόντον ἐπ' ἰχθυόεντα φίλων ἀπάνευθε φέρουσιν·
 ὥς ἀπ' Ἀχιλλῆος σάκεος σέλας αἰθέρ' ἵκανε
 καλοῦ δαιδαλέου· περὶ δὲ τρυφάλειαν αἰείρας 380
 κρατὶ θέτο βριαρήν· ἣ δ' ἀστήρ ὥς ἀπέλαμπεν
 ἵππουρις τρυφάλεια, περισσεύοντο δ' ἔθειραι
 χρύσσαι, ἅς Ἥφαιστος ἵει λόφον ἀμφὶ θαμειάς.
 πειρήθη δ' ἔο αὐτοῦ ἐν ἔντεσι διῖος Ἀχιλλεύς,
 εἰ οἱ ἐφαρμόσσειε καὶ ἐντρέχοι ἀγλαὰ γυῖα· 385
 τῷ δ' εὖτε πτερὰ γίγνεται, αἶρε δὲ ποιμένα λαῶν.
 ἐκ δ' ἄρα σύριγγος πατρώιον ἐσπάσατ' ἔγχος
 βριθὺ μέγα στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος
 Ἀχαιῶν

πάλλειν, ἀλλὰ μιν οἶος ἐπίστατο πῆλαι Ἀχιλλεύς,
 Πηλιάδα μελίην, τὴν πατρὶ φίλῳ πόρε Χείρων 390
 Πηλίου ἐκ κορυφῆς, φόνον ἔμμεναι ἠρώεσσιν.

Automedon and Alkimedon make ready the chariot.

ἵππους δ' Αὐτομέδων τε καὶ Ἀλκιμος ἀμφιέποντες
 ζεύγνυνον· ἀμφὶ δὲ καλὰ λέπαδν' ἔσαν, ἐν δὲ
 χαλινούς
 γαμφηλῆς ἔβαλον, κατὰ δ' ἡνία τείναν ὀπίσσω
 κολλητὸν ποτὶ δίφρον· ὁ δὲ μάλιστα φαεινὴν 395
 χειρὶ λαβὼν ἀραρυῖαν ἐφ' ἵπποιον ἀνόρουσεν
 Αὐτομέδων· ὅπιθεν δὲ κορυσσάμενος βῆ Ἀχιλλεύς
 τεύχεσι παμφαίνων ὥς τ' ἠλέκτωρ Ὑπερίων.

σμερδαλέον δ' ἵπποισιν ἐκέκλετο πατρὸς ἐοῖο·
 “Ξάνθε τε καὶ Βαλίο, τηλεκλυτὰ τέκνα Ποδάργης,
 ἄλλως δὴ φράζεσθε σωσέμεν ἡνιοχῆα 401
 ἅψ Δαναῶν ἐς ὄμιλον, ἐπεὶ χ' ἐῷμεν πολέμοιο,
 μηδ' ὡς Πάτροκλον λίπετ' αὐτόθι τεθνηῶτα.”

The horse Xanthos foretelleth Achilles' death.

τὸν δ' ἄρ' ὑπὸ ζυγόφι προσέφη πόδας αἰόλος
 ἵππος

Ξάνθος, ἄφαρ δ' ἤμυσε καρήατι, πᾶσα δὲ χαίτη 405
 ζεύγλης ἐξεριπούσα παρὰ ζυγὸν οὔδας ἵκανεν·

αὐδήεντα δ' ἔθηκε θεὰ λευκώλενος Ἥρη·

“καὶ λῆν σ' ἔτι νῦν γε σωώσομεν, ὄβριμ' Ἀχιλλεῦ·
 ἀλλὰ τοι ἐγγύθεν ἦμαρ ὀλέθριον· οὐδέ τοι ἡμεῖς
 αἴτιοι, ἀλλὰ θεός τε μέγας καὶ μοῖρα κραταιή. 410

οὐδὲ γὰρ ἡμετέρῃ βραδυτῆτί τε νωχελίῃ τε
 Τρῶες ἀπ' ὅμοιιν Πάτροκλον τεύχε' ἔλοντο·
 ἀλλὰ θεῶν ὄριστος, ὃν ἡύκομος τέκε Λητώ,
 ἔκταν' ἐνὶ προμάχοισι καὶ Ἑκτορι κῦδος ἔδωκε.

νῶϊ δὲ καὶ κεν ἅμα πνοιῇ Ξεφύροιο θέοιμεν, 415
 ἦν περ ἐλαφροτάτην φάσ' ἔμμεναι· ἀλλὰ σοὶ
 αὐτῷ

μόρσιμόν ἐστι θεῶ τε καὶ ἀνέρι ἴφι δαμῆναι.”

ὥς ἄρα φωνήσαντος ἐρινύες ἔσχεθον αὐδὴν.

τὸν δὲ μεγ' ὀχθήσας προσέφη πόδας ὠκύς Ἀχιλλεύς·
 “Ξάνθε, τί μοι θάνατον μαντεύεαι; οὐδέ τί σε χρή.
 εὖ νύ τοι οἶδα καὶ αὐτός, ὅ μοι μόρος ἐνθάδ'
 ὀλέσθαι, 421

νόσφι φίλου πατρὸς καὶ μητέρος· ἀλλὰ καὶ ἔμπησ
 οὐ λήξω πρὶν Τρῶας ἄδην ἐλάσαι πολέμοιο.”
 ἦ ῥα καὶ ἐν πρώτοις ἰάχων ἔχε μώνυχας ἵππους.

ΙΛΙΑΔΟΣ Τ

Θεομαχία.

Zeus gathereth the gods in council, and biddeth them succour the Achaians or the men of Troy, as they will.

ὥς οἱ μὲν παρὰ νηυσὶ κορωνίσι θωρήσσοντο
ἀμφὶ σέ, Πηλέος υἱέ, μάχης ἀκόρητον Ἀχαιοί,
Τρῶες δ' αὖθ' ἐτέρωθεν ἐπὶ θρωσμῷ πεδίοιο.
Ζεὺς δὲ Θέμιστα κέλευσε θεοὺς ἀγορήνδε καλέσσαι
κρατὸς ἀπ' Οὐλύμποιο πολυπτύχου· ἥ δ' ἄρα
πάντη

5

φοιτήσασα κέλευσε Διὸς πρὸς δῶμα νέεσθαι.
οὔτε τις οὔν ποταμῶν ἀπέην, νόσφ' Ὀκεανοῖο,
οὔτ' ἄρα νυμφάων, αἳ τ' ἄλσεα καλὰ νέμονται
καὶ πηγὰς ποταμῶν καὶ πίσεα ποιήεντα.
ἐλθόντες δ' ἐς δῶμα Διὸς νεφεληγερέταο
ξεστῆς αἰθούσῃσιν ἐνίζανον, ἅς Διὶ πατρὶ
Ἥφαιστος ποίησεν ἰδυίῃσι πραπίδεσσιν.

10

ὥς οἱ μὲν Διὸς ἔνδον ἀγηγέρατ'· οὐδ' ἐνοσίχθων
νηκούστησε θεᾶς, ἀλλ' ἐξ ἀλὸς ἦλθε μετ' αὐτούς,
ἶξε δ' ἄρ' ἐν μέσσοισι, Διὸς δ' ἐξείρετο βουλήν· 15
“τίπτ' αὖτ', ἀργικέραυνε, θεοὺς ἀγορήνδε κάλεσσας;
ἦ τι περὶ Τρώων καὶ Ἀχαιῶν μερμηρίζεις;
τῶν γὰρ νῦν ἄγχιστα μάχη πόλεμός τε δέδηε.”

τὸν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα
Ζεὺς·

“ ἔγνως, ἐννοσίγαιε, ἐμὴν ἐν στήθεσι βουλήν, 20
ὧν ἔνεκα ξυνάγειρα· μέλουσί μοι ὀλλύμενοί περ.
ἀλλ' ἦ τοι μὲν ἐγὼ μενέω πτυχὶ Οὐλύμποιο
ἦμενος, ἔνθ' ὀρώων φρένα τέρψομαι· οἱ δὲ δὴ ἄλλοι
ἔρχεσθ', ὅφρ' ἂν ἵκησθε μετὰ Τρῶας καὶ Ἀχαιοὺς,
ἀμφοτέροισι δ' ἀρήγεθ', ὅπη νόος ἐστὶν ἐκάστου. 25
εἰ γὰρ Ἀχιλλεὺς οἶος ἐπὶ Τρώεσσι μαχεῖται,
οὐδὲ μίνυνθ' ἔξουσι ποδώκεα Πηλεΐωνα.
καὶ δέ τέ μιν καὶ πρόσθεν ὑποτρομέεσκον ὀρώωντες·
νῦν δ', ὅτε δὴ καὶ θυμὸν ἐταίρου χῶεται αἰνῶς,
δείδω, μὴ καὶ τεῖχος ὑπὲρ μόρου ἐξαλαπάξῃ.” 30

The gods go down to the battle.

ὧς ἔφατο Κρονίδης, πόλεμον δ' ἀλίαςτον ἔγειρε.
βὰν δ' ἵμεναι πολεμόνδε θεοί, δίχα θυμὸν ἔχοντες·
“ Ἥρη μὲν μετ' ἀγῶνα νεῶν καὶ Παλλὰς Ἀθήνη
ἡδὲ Ποσειδάων γαϊήοχος ἡδ' ἐριούνης
Ἑρμείας, ὃς ἐπὶ φρεσὶ πευκαλίμησι κέεασται· 35
“ Ἥφαιστος δ' ἅμα τοῖσι κίε σθένει βλεμεαίνων
χωλεύων, ὑπὸ δὲ κνῆμαι ῥῶοντο ἀραιαί·
ἐς δὲ Τρῶας Ἄρης κορυθαίολος, αὐτὰρ ἅμ' αὐτῷ
Φοῖβος ἀκερσεκόμης ἡδ' Ἀρτεμις ἰοχέαιρα
Λητώ τε Ξάνθος τε φιλομμειδῆς τ' Ἀφροδίτη. 40
εἶως μὲν ῥ' ἀπάνευθε θεοὶ θνητῶν ἔσαν ἀνδρῶν,
τεῖος Ἀχαιοὶ μὲν μέγ' ἐκύδαιον, οὔνεκ' Ἀχιλλεὺς
ἐξεφάνη, δηρὸν δὲ μάχης ἐπέπαυτ' ἀλεγεινῆς·
Τρῶας δὲ τρόμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον,
δειδιότας, ὅθ' ὀρώοντο ποδώκεα Πηλεΐωνα 45
τεύχεσι λαμπόμενον, βροτολοιγῷ ἴσον Ἄρηι.
αὐτὰρ ἐπεὶ μεθ' ὄμιλον Ὀλύμπιοι ἦλυθον ἀνδρῶν,

ὦρτο δ' Ἔρις κρατερὴ λαοσσόος, αὔε δ' Ἀθήνη,
 στᾶσ' ὅτε μὲν παρὰ τάφρον ὀρυκτὴν τείχεος ἐκτός,
 ἄλλοτ' ἐπ' ἀκτάων ἐριδούπων μακρὸν αὔτει· 50
 αὔε δ' Ἄρης ἐτέρωθεν, ἐρεμνῇ λαίλαπι ἴσος,
 ὄξυν κατ' ἀκροτάτης πόλιος Τρώεσσι κελεύων,
 ἄλλοτε παρ Σιμόεντι θέων ἐπὶ Καλλικολώνῃ.

Of the battle of the gods.

ὥς τοὺς ἀμφοτέρους μάκαρες θεοὶ ὀτρύνοντες
 σύμβαλον, ἐν δ' αὐτοῖς ἔριδα ῥήγγυντο βαρεῖαν. 55
 δεινὸν δὲ βρόντησε πατὴρ ἀνδρῶν τε θεῶν τε
 ὑψόθεν· αὐτὰρ ἔνερθε Ποσειδάων ἐτίναξε
 γαῖαν ἀπειρεσίην ὀρέων τ' αἰπεινὰ κάρηνα·
 πάντες δ' ἐσσεῖοντο πόδες πολυπίδακος Ἰδης
 καὶ κορυφαί, Τρώων τε πόλις καὶ νῆες Ἀχαιῶν. 60
 ἔδεισεν δ' ὑπένερθεν ἄναξ ἐνέρων Ἀιδωνεύς,
 δείσας δ' ἐκ θρόνου ἄλτο καὶ ἴαχε, μή οἱ ὕπερθε
 γαῖαν ἀναρρήξειε Ποσειδάων ἐνοσίχθων,
 οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανείη
 σμερδαλέ' εὐρώεντα, τά τε στυγέουσι θεοὶ περ. 65
 τόσσος ἄρα κτύπος ὦρτο θεῶν ἔριδι ξυνιόντων.
 ἦ τοι μὲν γὰρ ἔναντα Ποσειδάωνος ἄνακτος
 ἴστατ' Ἀπόλλων Φοῖβος ἔχων ἰὰ πτερόεντα,
 ἄντα δ' ἐνναλίιο θεὰ γλαυκῶπις Ἀθήνη·
 Ἥρη δ' ἀντέστη χρυσηλάκατος κελαδεινὴ 70
 Ἄρτεμις ἰοχέαιρα, κασιγνήτη ἐκάτοιο·
 Λητοῖ δ' ἀντέστη σῶκος ἐριούνιος Ἑρμῆς,
 ἄντα δ' ἄρ' Ἥφαίστοιο μέγας ποταμὸς βαθυδίνης,
 ὃν Ξάνθον καλέουσι θεοί, ἄνδρες δὲ Σκάμανδρον.

Apollo moveth Aineias to encounter Achilles.

ὥς οἱ μὲν θεοὶ ἄντα θεῶν ἴσαν· αὐτὰρ Ἀχιλλεὺς

Ἔκτορος ἅντα μάλιστα λιλαίετο δύναι ὄμιλον 76

Πριαμίδεω· τοῦ γάρ ῥα μάλιστά ἐ θυμὸς ἀνώγει
αἵματος ἄσαι Ἄρηα ταλαύρινον πολεμιστήν.

Αἰνείαν δ' ἰθὺς λαοσσόος ὤρσεν Ἀπόλλων
ἀντία Πηλεΐωνος, ἐνῆκε δέ οἱ μένος ἡΰ· 80

υἱεί δὲ Πριάμοιο Λυκάονι εἶσατο φωνήν·

τῷ μιν ἐεισάμενος προσέφη Διὸς υἱὸς Ἀπόλλων·

“ Αἰνεία Τρώων βουληφόρε, ποῦ τοι ἀπειλαί,

ἅς Τρώων βασιλεύσιν ὑπίσχεο οἶνοποτάζων,

Πηλεΐδεω Ἀχιλλῆος ἐναντίβιον πολεμίζειν ;” 85

τὸν δ' αὖτ' Αἰνείας ἀπαμειβόμενος προσέειπε·

“ Πριαμίδη, τί με ταῦτα καὶ οὐκ ἐθέλοντα
κελεύεις

ἀντία Πηλεΐωνος ὑπερθύμοιο μάχεσθαι ;

οὐ μὲν γὰρ νῦν πρῶτα ποδώκεος ἄντ' Ἀχιλλῆος

στήσομαι, ἀλλ' ἤδη με καὶ ἄλλοτε δουρὶ φόβησεν 90

ἐξ Ἰδης, ὅτε βουσὶν ἐπήλυθεν ἡμετέρησι,

πέρσε δὲ Λυρνησσὸν καὶ Πηίδασον· αὐτὰρ ἐμὲ Ζεὺς

εἰρύσαθ', ὅς μοι ἐπῶρσε μένος λαιψηρά τε γούνα.

ἦ κ' ἐδάμην ὑπὸ χερσὶν Ἀχιλλῆος καὶ Ἀθήνης,

ἦ οἱ πρόσθεν ἰοῦσα τίθει φάος ἡδὲ κέλευεν 95

ἔγχεϊ χαλκείῳ Λέλεγας καὶ Τρώας ἐναίρειν.

τῷ οὐκ ἔστ' Ἀχιλλῆος ἐναντίον ἄνδρα μάχεσθαι·

αἰεὶ γὰρ πάρα εἰς γε θεῶν, ὅς λαιγὸν ἀμύνει.

καὶ δ' ἄλλως τοῦ γ' ἰθὺ βέλους πέτετ', οὐδ' ἀπολήγει

πρὶν χροὸς ἀνδρομέοιο διελθέμεν. εἰ δὲ θεὸς περ

ἴσον τείνειεν πολέμου τέλος, οὐ κε μάλα ῥέα 101

νικήσει, οὐδ' εἰ παγχάλκεος εὐχεται εἶναι.”

τὸν δ' αὖτε προσέειπεν ἄναξ Διὸς υἱὸς Ἀπόλλων·

“ ἦρως, ἀλλ' ἄγε καὶ σὺ θεοῖς αἰειγενέτησιν

εὐχεο· καὶ δὲ σέ φασι Διὸς κούρης Ἀφροδίτης 105

ἐκγεγάμεν, κεῖνος δὲ χερείονος ἐκ θεοῦ ἐστίν·

ἡ μὲν γὰρ Διός ἐσθ', ἡ δ' ἐξ ἀλίοιο γέροντος.
 ἀλλ' ἰθὺς φέρε χαλκὸν ἀτειρέα, μηδέ σε πάμπαν
 λευγαλέοις ἐπέεσσιν ἀποτρεπέτω καὶ ἄρειῃ."

Of the concern of Hera for Achilles.

ὧς εἰπὼν ἔμπνευσε μένος μέγα ποιμένι λαῶν, 110
 βῆ δὲ διὰ προμάχων κεκορυθμένος αἶθοπι χαλκῷ.
 οὐδ' ἔλαθ' Ἀγχίσαιο πάις λευκώλενον Ἥρην
 ἀντία Πηλεΐωνος ἰὼν ἀνὰ οὐλαμὸν ἀνδρῶν.
 ἡ δ' ἄμυδις στήσασα θεοὺς μετὰ μῦθον ἔειπε·
 "φράζεσθον δὴ σφῶι, Ποσειδάου καὶ Ἀθήνη, 115
 ἐν φρεσὶν ὑμετέρησιν, ὅπως ἔσται τάδε ἔργα.
 Αἰνείας ὃδ' ἔβη κεκορυθμένος αἶθοπι χαλκῷ
 ἀντία Πηλεΐωνος, ἀνῆκε δὲ Φοῖβος Ἀπόλλων·
 ἀλλ' ἄγεθ' ἡμεῖς πέρ μιν ἀποτρωπῶμεν ὀπίσσω 120
 αὐτόθεν· ἢ τις ἔπειτα καὶ ἡμείων Ἀχιλῇ
 παρσταίῃ, δοίῃ δὲ κράτος μέγα, μηδέ τι θυμῷ
 δευέσθω, ἵνα εἰδῇ, ὃ μιν φιλέουσιν ἄριστοι
 ἀθανάτων, οἳ δ' αὖτ' ἀνεμώλιοι, οἳ τὸ πάρος περ
 Τρῶσιν ἀμύνουσιν πόλεμον καὶ δηιοτῆτα.
 πάντες δ' Οὐλύμποιο κατήλθομεν ἀντιώωντες 125
 τῇσδε μάχης, ἵνα μή τι μετὰ Τρῶεσσι πάθῃσι
 σήμερον· ὕστερον αὖτε τὰ πείσεται, ἅσσα οἳ αἶσα
 γεινομένῳ ἐπένησε λίνῳ, ὅτε μιν τέκε μήτηρ.
 εἰ δ' Ἀχιλεὺς οὐ ταῦτα θεῶν ἐκ πεύσεται ὁμφῆς,
 δείσεται ἔπειθ', ὅτε κέν τις ἐναντίβιον θεὸς ἔλθῃ 130
 ἐν πολέμῳ· χαλεποὶ δὲ θεοὶ φαίνεσθαι ἐναργεῖς."

The gods withdraw from the battle.

τὴν δ' ἡμεΐβετ' ἔπειτα Ποσειδάων ἐνοσίχθων·
 "Ἥρην, μὴ χαλέπαινε παρὲκ νόον· οὐδέ τί σε χρὴ.
 οὐκ ἂν ἐγὼ γ' ἐθέλοιμι θεοὺς ἔριδι ξυνελάσσαι

[ήμέας τοὺς ἄλλους, ἐπεὶ ἡ πολὺ φέρτεροί εἰμεν·] 135
 ἄλλ' ἡμεῖς μὲν ἔπειτα καθεζώμεσθα κιόντες
 ἐκ πάτου ἐς σκοπιήν, πόλεμος δ' ἄνδρεςσι μελήσει.
 εἰ δέ κ' Ἄρης ἄρχησι μάχης ἢ Φοῖβος Ἀπόλλων,
 ἢ Ἀχιλῆ' ἰσχωσι καὶ οὐκ εἰῶσι μάχεσθαι,
 αὐτίκ' ἔπειτα καὶ ἄμμι παρ' αὐτόθι νεῖκος ὀρεῖται
 φυλόπιδος· μάλα δ' ὦκα διακρινθέντας οἶω 141
 ἅψ ἵμεν Οὐλυμπόνδε, θεῶν μεθ' ὀμήγυριν ἄλλων,
 ἡμετέρης ὑπὸ χερσὶν ἀναγκαίηφι δαμέντας."

ὥς ἄρα φωνήσας ἡγήσατο κυανοχαίτης
 τεῖχος ἐς ἀμφίχυτον Ἡρακλῆος θείοιο, 145
 ὑψηλόν, τό ρά οἱ Τρῶες καὶ Παλλὰς Ἀθήνη
 ποίεον, ὅφρα τὸ κῆτος ὑπεκπροφυγῶν ἀλέαιτο,
 ὅπποτε μιν σεύαιτο ἀπ' ἡϊόνος πεδίουνδε.
 ἔνθα Ποσειδάων κατ' ἄρ' ἔζετο καὶ θεοὶ ἄλλοι,
 ἀμφὶ δ' ἄρ' ἄρρηκτον νεφέλην ὅμοισιν ἔσαντο· 150
 οἱ δ' ἐτέρωσε καθίζον ἐπ' ὀφρύσι Καλλικολώνης
 ἀμφὶ σέ, ἦιε Φοῖβε, καὶ Ἄρηα πτολίπορθον.

Achilles taunteth Aineias, who encountereth him.

ὥς οἱ μὲν ῥ' ἐκάτερθε καθεῖατο μητιύωντες
 βουλὰς· ἀρχέμεναι δὲ δυσηλεγέος πολέμοιο
 ὥκνεον ἀμφότεροι, Ζεὺς δ' ἤμενος ὕψι κέλευε. 155
 τῶν δ' ἅπαν ἐπλήσθη πεδίου, καὶ λάμπετο χαλκῷ,
 ἀνδρῶν ἠδ' ἵππων· κάρκαιρε δὲ γαῖα πόδεσσιν
 ὀρνυμένων ἄμυδις. δύο δ' ἀνέρες ἔξοχ' ἄριστοι
 ἐς μέσον ἀμφοτέρων συνίτην μεμαῶτε μάχεσθαι,
 Αἰνεΐας τ' Ἀγχισιιάδης καὶ δῖος Ἀχιλλεύς. 160
 Αἰνεΐας δὲ πρῶτος ἀπειλήσας ἐβεβήκει
 νευστάζων κόρυθι βριαρῇ· ἀτὰρ ἀσπίδα θοῦριν
 πρόσθεν ἔχε στέρνοιο, τίνασσε δὲ χάλκεον ἔγχος.
 Πηλεΐδης δ' ἐτέρωθεν ἐναντίον ὤρτο, λέων ὥς

σίντης, ὃν τε καὶ ἄνδρες ἀποκτάμεναι μεμῶασιν 165
 ἀγρόμενοι, πᾶς δῆμος· ὁ δὲ πρῶτον μὲν ἀτίζων
 ἔρχεται, ἀλλ' ὅτε κέν τις ἀρηιθῶν αἰζήων
 δουρὶ βάλη, ἐάλη τε χανών, περί τ' ἀφρὸς ὀδόντας
 γίγνεται, ἐν δέ τέ οἱ κραδίη στένει ἄλκιμον ἦτορ,
 οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν 170
 μαστίεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι,
 γλαυκίῳ δ' ἰθὺς φέρεται μένει, ἣν τινα πέφνη
 ἀνδρῶν ἢ αὐτὸς φθίεται πρῶτῳ ἐν ὀμίλῳ·
 ὥς Ἀχιλῇ ὥτρυνε μένος καὶ θυμὸς ἀγῆνωρ
 ἀντίον ἐλθέμεναι μεγαλήτορος Αἰνείαιο. 175
 οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἴοντες,
 τὸν πρότερος προσέειπε ποδάρκης δῖος Ἀχιλλεύς·
 “ Αἰνεία, τί σὺ τόσσον ὀμίλου πολλὸν ἐπελθὼν
 ἔστης ; ἦ σέ γε θυμὸς ἐμοὶ μαχέσασθαι ἀνώγει
 ἐλπόμενον Τρῶεσσιν ἀνάξειν ἵπποδάμοισι 180
 τιμῆς τῆς Πριάμου ; ἀτὰρ εἴ κεν ἔμ' ἐξεναρίξῃς,
 οὐ τοι τούνεκά γε Πρίαμος γέρας ἐν χερὶ θήσει·
 εἰσὶν γάρ οἱ παῖδες, ὁ δ' ἔμπεδος οὐδ' ἀεσίφρων.
 ἦ νύ τί τοι Τρῶες τέμενος τάμον ἔξοχον ἄλλων,
 καλὸν φυταλιῆς καὶ ἀρούρης, ὄφρα νέμῃαι, 185
 αἶ κεν ἐμὲ κτείνῃς ; χαλεπῶς δέ σ' ἔολπα τὸ ῥέξειν.
 ἦδη μὲν σέ γε φημι καὶ ἄλλοτε δουρὶ φοβῆσαι·
 ἦ οὐ μέμνη, ὅτε πέρ σε βοῶν ἄπο, μῦνον ἔοντα,
 σεῦα κατ' Ἰδαίων ὀρέων ταχέεσσι πόδεσσι 189
 καρπαλίμως ; τότε δ' οὐ τι μετατροπαλίζεο φεύγων.
 ἔνθεν δ' ἐς Λυρνησσὸν ὑπέκφυγες· αὐτὰρ ἐγὼ τὴν
 πέρσα μεθορμηθεὶς σὺν Ἀθήνῃ καὶ Διὶ πατρί,
 ληιάδας δὲ γυναῖκας, ἐλεύθερον ἡμαρ ἀπούρας,
 ἦγον· ἀτὰρ σὲ Ζεὺς ἐρρύσατο καὶ θεοὶ ἄλλοι.
 ἀλλ' οὐ νῦν σε ῥύεσθαι οἶομαι, ὥς ἐνὶ θυμῷ 195
 βάλλεαι· ἀλλά σ' ἐγὼ γ' ἀναχωρήσαντα κελεύω

ἐς πληθὺν ἵεναι, μῆδ' ἀντίος ἴστασ' ἐμεῖο,
πρίν τι κακὸν παθέειν· ῥεχθὲν δέ τε νήπιος ἔγνω.”

Aineias maketh reply.

τὸν δ' αὖτ' Αἰνεΐας ἀπαμείβετο φώνησέν τε·
“ Πηλεΐδη, μὴ δὴ μ' ἐπέεσσί γε νηπύτιον ὥς 200
ἔλπεο δειδίξεσθαι. ἐπεὶ σάφα οἶδα καὶ αὐτὸς
ἡμὲν κερτομίας ἢδ' αἷσυλα μυθήσασθαι.
ἴδμεν δ' ἀλλήλων γενεήν, ἴδμεν δὲ τοκῆας,
πρόκλυτ' ἀκούοντες ἔπεα θνητῶν ἀνθρώπων,
ὅψει δ' οὔτ' ἄρ' πω σὺ ἐμούς ἴδεις οὔτ' ἄρ' ἐγὼ
σοὺς. 205

φασὶ σέ μὲν Πηλῆος ἀμύμονος ἔκγονον εἶναι,
μητρὸς δ' ἐκ Θέτιδος καλλιπλοκάμου ἁλοσύδνης·
αὐτὰρ ἐγὼν υἱὸς μεγαλήτορος Ἀγχίσηο
εὖχομαι ἐκγεγάμεν, μήτηρ δέ μοι ἔστ' Ἀφροδίτη·
τῶν δὴ νῦν ἕτεροί γε φίλον παῖδα κλαύουσται 210
σήμερον· οὐ γάρ φημ' ἐπέεσσί γε νηπυτίοισιν
ᾧδε διακρινθέντε μάχης ἐξαπονέεσθαι.
εἰ δ' ἐθέλεις, καὶ ταῦτα δαήμεναι, ὅφρ' εὖ εἰδῆς
ἡμετέρην γενεήν· πολλοὶ δέ μιν ἄνδρες ἴσασι·
Δάρδανον αὖ πρῶτον τέκετο νεφεληγερέτα Ζεὺς, 215
κτίσσε δὲ Δαρδανίην, ἐπεὶ οὐ πω Ἴλιος ἱρή
ἐν πεδίῳ πεπόλιστο πόλις μερόπων ἀνθρώπων,
ἀλλ' ἔθ' ὑπωρείας ᾧκεον πολυπίδακος Ἴδης.
Δάρδανος αὖ τέκεθ' υἱὸν Ἐριχθόνιον βασιλῆα,
ὃς δὴ ἀφνειότατος γένετο θνητῶν ἀνθρώπων· 220
τοῦ τρισχίλαιο ἵπποι ἔλος κῆρυ βουκολέοντο
θήλειαι, πώλοισιν ἀγαλλόμεναι ἀταλῆσι,
τάων καὶ Βορέης ἡράσσατο βοσκομενίων,
ἵππῳ δ' εἰσάμενος παρελέξατο κυανοχαίτη·
αἰ δ' ὑποκυσάμεναι ἔτεκον ἑυοκαΐδεα πώλους. 225

αἶ δ' ὅτε μὲν σκιρτῶεν ἐπὶ ζείδωρον ἄρουραν,
 ἄκρον ἐπ' ἀνθερίκων καρπὸν θεόν οὐδὲ κατέκλων·
 ἀλλ' ὅτε δὴ σκιρτῶεν ἐπ' εὐρέα νῶτα θαλάσσης,
 ἄκρον ἔπι ῥηγμῖνος ἀλὸς πολιοῖο θέεσκον.

Τρῶα δ' Ἐριχθόνιος τέκετο Τρώεσσιν ἄνακτα· 230

Τρῶος δ' αὖ τρεῖς παῖδες ἀμύμονες ἐξεγένοντο,
 Ἴλος τ' Ἀσσάρακός τε καὶ ἀντίθεος Γανυμήδης,
 ὃς δὴ κάλλιστος γένετο θνητῶν ἀνθρώπων·
 τὸν καὶ ἀνηρείψαντο θεοὶ Διὶ οἰνοχοεῦειν
 κάλλεος εἵνεκα οἷο, ἵν' ἀθανάτοισι μετείη. 235

Ἴλος δ' αὖ τέκεθ' υἱὸν ἀμύμονα Λαομέδοντα,
 Λαομέδων δ' ἄρα Τιθωνὸν τέκετο Πρίαμόν τε
 Λάμπον τε Κλυτίον θ' Ἰκετάονά τ' ὄζον Ἄρηος.
 Ἀσσάρακος δὲ Κάπυν, ὃ δ' ἄρ' Ἀγχίσην τέκε
 παῖδα·

αὐτὰρ ἔμ' Ἀγχίσης, Πρίαμος δ' ἔτεχ' Ἑκτορα δῖον.
 ταύτης τοι γενεῆς τε καὶ αἵματος εὖχομαι εἶναι. 241
 Ζεὺς δ' ἀρετὴν ἀνδρεσσιν ὀφέλλει τε μινύθει τε,
 ὅππως κεν ἐθέλησιν· ὃ γὰρ κάρτιστος ἀπάντων.
 ἀλλ' ἄγε μηκέτι ταῦτα λεγόμεθα νηπύτιοι ὥς,
 ἐσταότ' ἐν μέσση ὑσμίνῃ δηιοτήτος. 245

ἔστι γὰρ ἀμφοτέροισιν ὀνειδέα μυθήσασθαι
 πολλὰ μάλ'· οὐδ' ἂν νηῦς ἑκατόνζυγος ἄχθος
 ἄροιτο·

στρεπτή δὲ γλῶσσ' ἐστὶ βροτῶν, πολέες δ' ἐνὶ
 μῦθοι

παντοῖοι, ἐπέων δὲ πολὺς νομὸς ἔνθα καὶ ἔνθα.
 ὅπποῖόν κ' εἶπῃσθα ἔπος, τοῖόν κ' ἐπακούσαιο. 250
 ἀλλὰ τί ἦ ἔριδας καὶ νείκεα νῶιν ἀνάγκη
 νεικεῖν ἀλλήλοισιν ἐναντίον, ὥς τε γυναῖκας,
 αἷ τε χολωσάμεναι ἔριδος πέρι θυμοβόροιο
 νεικεῦσ' ἀλλήλησι μέσην ἐς ἄγυιαν ἰοῦσαι,

πόλλ' ἐτέα τε καὶ οὐκί· χόλος δέ τε καὶ τὰ
κελεύει. 255

ἀλκῆς δ' οὐ μ' ἐπέεσσιν ἀποτρέψεις μεμαῶτα
πρὶν χαλκῷ μαχέσασθαι ἐναντίον· ἀλλ' ἄγε
θᾶσσον
γευσόμεθ' ἀλλήλων χαλκήρεσιν ἐγχείησιν."

*Of the fight between Aineias and Achilles, and how Poseidon feareth
for Aineias, but Hera will not help to save him.*

ἦ ῥα καὶ ἐν δεινῷ σάκεϊ ἔλασ' ὄβριμον ἔγχος,
σμερδαλέῳ· μέγα δ' ὑμφὶ σάκος μύκε δουρὸς
ἀκωκῇ. 260

Πηλεΐδης δὲ σάκος μὲν ἀπὸ ἑο χειρὶ παχείῃ
ἔσχετο ταρβήσας· φάτο γὰρ δολιχόσκιον ἔγχος
ῥέα διελεύσεσθαι μεγαλήτορος Αἰνείαιο,
νήπιος, οὐδ' ἐνόησε κατὰ φρένα καὶ κατὰ θυμόν,
ὥς οὐ ῥήϊδι' ἐστὶ θεῶν ἐρικυδέα δῶρα 265
ἀνδράσι γε θνητοῖσι δαμήμεναι οὐδ' ὑποείκειν.
οὐδὲ τότε Αἰνείαιο δαΐφρονος ὄβριμον ἔγχος
ῥῆξε σάκος· χρυσὸς γὰρ ἐρύκακε, δῶρα θεοῖο·
ἀλλὰ δύο μὲν ἔλασσε διὰ πτύχας, αἱ δ' ἄρ' ἔτι
τρεῖς

ἦσαν, ἐπεὶ πέντε πτύχας ἤλασε κυλλοποδίῳ, 270
τὰς δύο χαλκείας, δύο δ' ἔνδοθι κασσιτέριοι,
τὴν δὲ μίαν χρυσῇν, τῇ ῥ' ἔσχετο μείλινον ἔγχος.

δεύτερος αὐτ' Ἀχιλεὺς προΐει δολιχόσκιον ἔγχος,
καὶ βάλεν Αἰνείαιο κατ' ἀσπίδα πάντοσ' ἐίστην,
ἄντυγ' ὑπο πρῶτην, ἣ λεπτότατος θέε χαλκός, 275
λεπτοτάτη δ' ἐπέην ῥινὸς βοός· ἣ δὲ διαπρὸ
Πηλιδὸς ἤϊξεν μελίη, λάκε δ' ἀσπίς ὑπ' αὐτῆς.
Αἰνείας δ' εὔλη καὶ ἀπὸ ἔθεν ἀσπίδ' ἀνέσχε
δείσας· ἐγχείη δ' ἄρ' ὑπὲρ νώτου ἐνὶ γαλῇ

ἔστη ἰεμένη, διὰ δ' ἀμφοτέρους ἔλε κύκλους 280
 ἀσπίδος ἀμφιβρότης· ὁ δ' ἀλευάμενος δόρυ μακρὸν
 ἔστη, καὶ δ' ἄχος οἱ χύτο μυρίον ὀφθαλμοῖσι,
 ταρβήσας, ὃ οἱ ἄγχι πάγῃ βέλος. αὐτὰρ Ἀχιλλεὺς
 ἐμμεμαῶς ἐπόρουσεν, ἐρυσσάμενος ξίφος ὀξύ,
 σμερδαλέα ἰάχων· ὁ δὲ χερμάδιον λάβε χειρὶ 285
 Αἰνείας, μέγα ἔργον, ὃ οὐ δύο γ' ἄνδρε φέροιεν,
 οἷοι νῦν βροτοὶ εἰς· ὁ δέ μιν ῥέα πάλλε καὶ οἶος.
 ἔνθα κεν Αἰνείας μὲν ἐπεσσύμενον βάλε πέτρω
 ἢ κόρυθ' ἢ ἐσάκος, τό οἱ ἦρκεσε λυγρὸν ὄλεθρον,
 τὸν δέ κε Πηλεΐδης σχεδὸν ἄορι θυμὸν ἀπηύρα, 290
 εἰ μὴ ἄρ' ὀξὺ νόησε Ποσειδάων ἐνοσίχθων.
 αὐτίκα δ' ἀθανάτοισι θεοῖς μετὰ μῦθον ἔειπεν·
 “ὦ πόποι, ἦ μοι ἄχος μεγαλήτορος Αἰνείαιο,
 ὃς τάχα Πηλεΐωνι δαμεῖς Ἀιδόσδε κάτεισι,
 πειθόμενος μύθοισιν Ἀπόλλωνος ἐκάτοιο, 295
 νήπιος, οὐδέ τί οἱ χραισμήσει λυγρὸν ὄλεθρον.
 ἀλλὰ τί ἦ νῦν οὔτος ἀναίτιος ἄλγεα πάσχει,
 μὰ ψῆνεκ' ἄλλοτρίων ἀχέων, κεχαρισμένα δ' αἰεὶ
 δῶρα θεοῖσι δίδωσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν; 299
 ἀλλ' ἄγεθ' ἡμεῖς πέρ μιν ὑπὲκ θανάτου ἀγάγωμεν,
 μή πως καὶ Κρονίδης κεχολώσεται, αἶ κεν Ἀχιλλεὺς
 τόνδε κατακτείνῃ· μόριμον δέ οἱ ἔστ' ἀλέασθαι,
 ὄφρα μὴ ἄσπερμος γενεὴ καὶ ἄφαντος ὄληται
 Δαρδάνου, ὃν Κρονίδης περὶ πάντων φίλατο παίδων,
 οἱ ἔθεν ἐξεγένοντο γυναικῶν τε θνητῶν. 305
 ἦδη γὰρ Πριάμου γενεὴν ἤχθηρε Κρονίων·
 νῦν δὲ δὴ Αἰνείας βίῃ Τρώεσσιν ἀνάξει
 καὶ παίδων παῖδες, τοί κεν μετόπισθε γένωνται.”
 τὸν δ' ἡμείβετ' ἔπειτα βοῶπις πότνια Ἥρη·
 “ἐννοσίγαι', αὐτὸς σὺ μετὰ φρεσὶ σῆσι νόησον 310
 Αἰνείαν, ἢ κέν μιν ἐρύσσειαι ἢ κεν ἐάσεις

[Πηλεΐδῃ Ἀχιλῇι δαμήμεναι ἐσθλὸν ἐόντα].
 ἦ τοι μὲν γὰρ νῶι πολέας ὠμόσσαμεν ὄρκους
 πᾶσι μετ' ἀθανάτοισιν, ἐγὼ καὶ Παλλὰς Ἀθήνη,
 μὴ ποτ' ἐπὶ Τρώεσσιν ἀλεξήσῃεν κακὸν ἡμαρ, 315
 μηδ' ὅπότ' ἂν Τροίῃ μαλερῶ πυρὶ πᾶσα δάηται
 δαιομένη, δαίωσι δ' ἀρήιοι υἱες Ἀχαιῶν.”

How Poseidon maketh Aineias to take a wondrous leap.

αὐτὰρ ἐπεὶ τό γ' ἄκουσε Ποσειδάων ἐνοσίχθων,
 βῆ ῥ' ἵμεν ἄν τε μάχην καὶ ἀνὰ κλόνον ἐγχειάων,
 ἔξε δ', ὅθ' Αἰνεΐας ἠδὲ κλυτὸς ἦεν Ἀχιλλεύς. 320
 αὐτίκα τῷ μὲν ἔπειτα κατ' ὀφθαλμῶν χέεν ἀχλὺν
 Πηλεΐδῃ Ἀχιλῇι· ὁ δὲ μελίην εὐχαλκον
 ἀσπίδος ἐξέρυσεν μεγαλήτορος Αἰνεΐας·
 καὶ τὴν μὲν προπάραιθε ποδῶν Ἀχιλλῆος ἔθηκεν,
 Αἰνεΐαν δ' ἔσσευεν ἀπὸ χθονὸς ὑψόσ' αἰέρας. 325
 πολλὰς δὲ στίχας ἠρώων, πολλὰς δὲ καὶ ἵππων
 Αἰνεΐας ὑπέραλτο θεοῦ ἀπὸ χειρὸς ὀρούσας,
 ἔξε δ' ἐπ' ἐσχατιὴν πολυΐκος πολέμοιο,
 ἔνθα τε Καύκωνες πόλεμον μέτα θωρήσσοντο.
 τῷ δὲ μάλ' ἐγγύθεν ἦλθε Ποσειδάων ἐνοσίχθων, 330
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 “ Αἰνεΐα, τίς σ' ὦδε θεῶν ἀτέοντα κελεύει
 ἀντία Πηλεΐωνος ὑπερθύμοιο μάχεσθαι,
 ὃς σεῦ ἅμα κρείσσων καὶ φίλτερος ἀθανάτοισιν ;
 ἀλλ' ἵναχωρήσαι, ὅτε κεν συμβλήσῃαι αὐτῷ, 335
 μὴ καὶ ὑπὲρ μοῖραν δόμον Ἰλίδος εἰσαφίκηαι.
 αὐτὰρ ἐπεὶ κ' Ἀχιλεὺς θάνατον καὶ πότμον ἐπίσπῃ,
 θαρσήσας δὴ ἔπειτα μετὰ πρῶτοισι μάχεσθαι·
 οὐ μὲν γάρ τίς σ' ἄλλος Ἀχαιῶν ἐξεναρίξει.”
 ὧς εἰπὼν λίπεν αὐτόθ', ἐπεὶ διεπέφραδε πάντα.

αἶψα δ' ἔπειτ' Ἀχιλλῆος ἀπ' ὀφθαλμῶν σκέδασ'
ἀχλὺν 341

θεσπεσίην· ὁ δ' ἔπειτα μέγ' ἔξιδεν ὀφθαλμοῖσιν,
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
“ὦ πόποι, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὀρῶμαι·
ἔγχος μὲν τόδε κεῖται ἐπὶ χθονός, οὐδέ τι φῶτα 345
λεύσσω, τῷ ἐφέηκα κατακτάμεναι μενεαίνων.
ἦ ῥα καὶ Αἰνείας φίλος ἀθανάτοισι θεοῖσιν
ἦεν· ἀτάρ μιν ἔφην μὰ ψ αὐτῶς εὐχετάασθαι.
ἔρρέτω· οὐ οἱ θυμὸς ἐμεῦ ἔτι πειρηθῆναι
ἔσσεται, ὥς καὶ νῦν φύγεν ἄσμενος ἐκ θανάτοιο. 350
ἀλλ' ἄγε δὴ Δαναοῖσι φιλοπτολέμοισι κελεύσας
τῶν ἄλλων Τρώων πειρήσομαι ἀντίος ἔλθῶν.”

Achilles calleth upon some other of the men of Troy to meet him in fight.

ἦ καὶ ἐπὶ στίχας ἄλτο, κέλευε δὲ φῶτι ἐκίστω·
“μηκέτι νῦν Τρώων ἐκὰς ἕστατε, δῖοι Ἀχαιοί,
ἀλλ' ἄγ' ἀνὴρ ἄντ' ἀνδρὸς ἵτω, μεμάτω δὲ μάχεσθαι.
ἀργαλέον δέ μοι ἔστι, καὶ ἰφθίμῳ περ ἔόντι, 356
τοσσούσδ' ἀνθρώπους ἐφέπειν καὶ πᾶσι μάχεσθαι·
οὐδέ κ' Ἄρης, ὅς περ θεὸς ἄμβροτος, οὐδέ κ' Ἀθήνη
τοσσῆσδ' ὕσμίνης ἐφέποι στόμα καὶ πονέοιτο·
ἀλλ' ὅσσον μὲν ἐγὼ δύναμαι χερσίν τε ποσίν τε 360
καὶ σθένει, οὐ μέ τί φημι μεθησέμεν, οὐδ' ἠβαιόν,
ἀλλὰ μάλα στιχὸς εἶμι διαμπερές, οὐδέ τιν' οἶω
Τρώων χαιρήσειν, ὅς τις σχεδὸν ἔγχεος ἔλθῃ.”

Hektor would encounter Achilles, but is let therefrom by Apollo.

ὥς φάτ' ἐποτρύνων· Τρώεσσι δὲ φαίδιμος Ἐκτωρ
κέκλεθ' ὁμοκλήσας, φάτο δ' ἵμεναι ἄντ' Ἀχιλλῆος·
“Τρώες ὑπέρθυμοι, μὴ δείδτε Πηλεΐωνα. 366

καί κεν ἐγὼν ἐπέεσσι καὶ ἀθανάτοισι μαχοίμην·
 ἔγχεϊ δ' ἀργαλέον, ἐπεὶ ἦ πολὺν φέρτεροί εἰσιν.
 οὐδ' Ἀχιλεὺς πάντεσσι τέλος μύθοις ἐπιθήσει,
 ἀλλὰ τὸ μὲν τελέει, τὸ δὲ καὶ μεσσηγὺν κολοῦει. 370
 τῷ δ' ἐγὼ ἀντίος εἼμι, καὶ εἰ πυρὶ χεῖρας ἔοικεν,
 εἰ πυρὶ χεῖρας ἔοικε, μένος δ' αἶθωνι σιδήρῳ.”

ὧς φάτ' ἐποτρύνων, οἱ δ' ἀντίοι ἔγχε' ἄειραν
 Τρῶες· τῶν δ' ἄμυδις μίχθη μένος, ὥρτο δ' ἀντή.
 καὶ τότε ἄρ' Ἑκτορα εἶπε παραστὰς Φοῖβος Ἀπόλ-
 λων· 375

“Ἑκτορ, μηκέτι πάμπαν Ἀχιλλῇ προμάχιζε,
 ἀλλὰ κατὰ πληθύν τε καὶ ἐκ φλοίσβοιο δέδεξο,
 μή πῶς σ' ἡὲ βάλη ἡὲ σχεδὸν ἄορι τύψῃ.”

How Achilles maketh havoc among the Trojans.

ὧς ἔφαθ', Ἑκτωρ δ' αὖτις ἐδύσετο οὐλαμὸν ἀνδρῶν
 ταρβήσας, ὅτ' ἄκουσε θεοῦ ὅπα φωνήσαντος. 380
 ἐν δ' Ἀχιλεὺς Τρῶεσσι θόρε, φρεσὶν εἰμένος ἀλκὴν,
 σμερδαλέα ἰύχων· πρῶτον δ' ἔλεν Ἴφιτίωνα
 ἐσθλὸν Ὀτρυντεΐδην, πολέων ἡγήτορα λαῶν,
 ὃν νύμφη τέκε νηὶς Ὀτρυντῇ πτολιπύρθῳ
 Τμῶλῳ ὑπο νιφόεντι, Ὕδης ἐν πτόνι δῆμῳ· 385

τὸν δ' ἰθὺς μεμαῶτα βάλ' ἔγχεϊ διὸς Ἀχιλλεὺς
 μέσσην κακὴν κεφαλὴν· ἡ δ' ἄνδιχα πᾶσα κεῖσθη.
 δούπησεν δὲ πεσών, ὃ δ' ἐπεύξατο διὸς Ἀχιλλεύς·
 “κεῖσαι, Ὀτρυντεΐδη, πάντων ἐκπαγλότατ' ἀνδρῶν·
 ἐνθάδε τοι θάνατος, γενεὴ δέ τοί ἐστ' ἐπὶ λίμνῃ 390
 Γυγαίῃ, ὅθι τοι τέμενος πατρῴον ἐστίν,
 Ὕλλῳ ἐπ' ἰχθυόεντι καὶ Ἑρμῷ δινηέντι.”

ὧς ἔφατ' εὐχόμενος, τὸν δὲ σκότος ὅσσε κάλυψε.
 τὸν μὲν Ἀχαιοὶν ἵπποι ἐπισσώτροις दाτέοντο
 πρώτη ἐν ὕσμινῃ· ὃ δ' ἐπ' αὐτῷ Δημολέοντα, 395

ἐσθλὸν ἀλεξητῆρα μάχης, Ἀντήνορος υἱόν,
 νύξε κατὰ κρόταφον, κυνέης διὰ χαλκοπαρήου.
 οὐδ' ἄρα χαλκείῃ κόρυς ἔσχεθεν, ἀλλὰ δι' αὐτῆς
 αἶχμῃ ἰεμένη ῥῆξ' ὁστέον, ἐγκέφαλος δὲ
 ἔνδον ἅπας πεπάλακτο· δάμασσε δέ μιν μεμάωτα.
 Ἴπποδάμαντα δ' ἔπειτα καθ' ἵππων αἵξαντα 401
 πρόσθεν ἔθεν φεύγοντα μετάφρενον οὔτασε δουρί·
 αὐτὰρ ὁ θυμὸν αἴσθε καὶ ἥρυγεν, ὥς ὅτε ταῦρος
 ἥρυγεν ἐλκόμενος Ἑλικώνιον ἀμφὶ ἄνακτα,
 κούρων ἐλκόντων· γάννυται δέ τε τοῖς ἐνοσίχθων· 405
 ὥς ἄρα τὸν γ' ἐρυγόντα λίπ' ὁστέα θυμὸς ἀγήνωρ·
 αὐτὰρ ὁ βῆ σὺν δουρί μετ' ἀντίθεον Πολύδωρον
 Πριαμίδην. τὸν δ' οὔ τι πατὴρ εἶασκε μάχεσθαι,
 οὔνεκά οἱ μετὰ παισὶ νεώτατος ἔσκε γόνοιο,
 καὶ οἱ φίλτατος ἔσκε, πόδεσσι δὲ πάντας ἐνίκα· 410
 δὴ τότε νηπιέησι, ποδῶν ἀρετὴν ἀναφαίνων,
 θῦνε διὰ προμάχων, εἴως φίλον ὤλεσε θυμόν.
 τὸν βάλε μέσσον ἄκοντι ποδάρκης δῖος Ἀχιλλεύς,
 νῶτα παραῖσσοντος, ὅθι ζωστήρος ὀχῆες
 χρύσειοι σύνεχον καὶ διπλόος ἦντετο θώρηξ· 415
 ἀντικρὺς δὲ διέσχε παρ' ὀμφαλὸν ἔγχεος αἶχμῃ,
 γυνῆξ δ' ἔριπ' οἰμῶξας, νεφέλη δέ μιν ἀμφεκάλυψε
 κυανέη, προτὶ οἱ δ' ἔλαβ' ἔντερα χερσὶ λιασθεῖς.

Hektor, assailing Achilles, would have been slain, but Apollo hideth him in a mist.

Ἐκτωρ δ' ὥς ἐνόησε κασίγνητον Πολύδωρον
 ἔντερα χερσὶν ἔχοντα λιαζόμενον προτὶ γαίῃ, 420
 κάρ ῥά οἱ ὀφθαλμῶν κέχυτ' ἀχλὺς· οὐδ' ἄρ' ἔτ' ἔτλη
 δηρὸν ἐκὰς στρωφᾶσθ', ἀλλ' ἀντίος ἦλθ' Ἀχιλλῆι
 ὁξὺ δόρυ κραδάων, φλογὶ εἵκελος. αὐτὰρ Ἀχιλλεύς
 ὥς εἶδ', ὥς ἀνέπαλτο, καὶ εὐχόμενος ἔπος ηὔδα·

“ ἐγγὺς ἀνὴρ, ὃς ἐμόν γε μάλιστ’ ἐσεμάσσατο θυμόν,
ὃς μοι ἐταῖρον ἔπεφνε τετιμένον· οὐδ’ ἂν ἔτι δὴν 426
ἀλλήλους πτώσσοιμεν ἀνὰ πτολέμοιο γεφύρας.”

ἦ καὶ ὑπόδρα ἰδὼν προσεφώνεεν Ἑκτορα δῖον·
“ ἄσσον ἴθ’, ὥς κεν θᾶσσον ὀλέθρου πείραθ’ ἵκηαι.”
τὸν δ’ οὐ ταρβήσας προσέφη κορυθαίολος Ἑκτωρ·

“ Πηλεΐδῃ, μὴ δὴ μ’ ἐπέεσσί γε νηπύτιον ὥς 431
ἔλπεο δειδίξεσθαι, ἐπεὶ σάφα οἶδα καὶ αὐτὸς
ἡμὲν κερτομίας ἡδ’ αἴσυλα μυθήσασθαι.

οἶδα δ’ ὅτι σὺ μὲν ἐσθλός, ἐγὼ δὲ σέθεν πολὺ χείρων·
ἀλλ’ ἦ τοι μὲν ταῦτα θεῶν ἐν γούνασι κεῖται, 435

αἶ κέ σε χειρότερός περ ἐὼν ἀπὸ θυμόν ἔλωμαι
δουρὶ βαλὼν, ἐπεὶ ἦ καὶ ἐμόν βέλος ὀξὺ πάροιθεν.”

ἦ ῥα καὶ ἀμπεπαλὼν προΐει δόρυ· καὶ τό γ’
Ἀθήνη

πνοιῇ Ἀχιλλῆος πάλιν ἔτραπε κυδαλίμοιο,
ἦκα μάλα ψύξασα· τὸ δ’ ἄψ ἵκεθ’ Ἑκτορα δῖον, 440
αὐτοῦ δὲ προπάροιθε ποδῶν πέσεν· αὐτὰρ Ἀχιλ-

λεὺς

ἐμμεμαῶς ἐπόρουσε, κατακτάμεναι μενεαίνων,
σμερδαλέα ἰάχων· τὸν δ’ ἐξήρπαξεν Ἀπόλλων
ῥεῖα μάλ’, ὥς τε θεός, ἐκάλυψε δ’ ἄρ’ ἡέρι πολλῇ.
τρίς μὲν ἔπειτ’ ἐπόρουσε ποδάρκης δῖος Ἀχιλλεὺς
ἔγχεϊ χαλκείῳ, τρίς δ’ ἡέρα τύψε βαθεῖαν. 446

[ἀλλ’ ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἴσος,]
δεινὰ δ’ ὁμοκλήσας ἔπεα πτερόεντα προσηύδα·

“ ἐξ αὖ νῦν ἔφυγες θάνατον, κύοι· ἦ τέ τοι ἄγχι
ἦλθε κακόν· νῦν αὐτὲ σ’ ἐρύσατο Φοῖβος Ἀπόλλων,
ὃ μέλλεις εὐχέσθαι ἰὼν ἐς δοῦπον ἀκόντων. 451

ἦ θήν σ’ ἐξανύω γε καὶ ὕστερον ἀντιβολήσας,
εἴ ποῦ τις καὶ ἐμοί γε θεῶν ἐπιτάρροθός ἐστι.
νῦν δ’ ἄλλους Τρώων ἐπιείσομαι, ὃν κε κιχίω.”

Achilles slayeth many more of the men of Troy.

ὥς εἰπὼν Δρύοπ' οὔτα κατ' αὐχένα μέσσον ἄκοντι·
 ἤριπε δὲ προπάροιθε ποδῶν. ὁ δὲ τὸν μὲν ἔασε, 456
 Δημοῦχον δὲ Φιλητορίδην ἥνυ τε μέγαν τε
 καὶ γόνυ δουρὶ βαλὼν ἠρύκακε. τὸν μὲν ἔπειτα
 οὔτάζων ξίφει μέγῳ ἐξαίνυτο θυμόν·
 αὐτὰρ ὁ Λαόγονον καὶ Δάρδανον, υἱε Βίαντος, 460
 ἄμφω ἐφορμηθεὶς ἐξ ἵππων ὥσε χαμᾶζε,
 τὸν μὲν δουρὶ βαλὼν, τὸν δὲ σχεδὸν ἄορι τύψας.
 Τρῶα δ' Ἀλαστορίδην—ὁ μὲν ἀντίος ἤλυθε γούνων,
 εἴ πως εὖ πεφίδοιτο λαβὼν καὶ ζῶν ἀφείη
 μηδὲ κατακτείνειεν ὀμηλικίην ἐλεήσας, 465
 νήπιος, οὐδὲ τὸ ἤδη, ὃ οὐ πείσεσθαι ἔμελλεν·
 οὐ γάρ τι γλυκύθυμος ἀνὴρ ἦν οὐδ' ἀγανόφρων,
 ἀλλὰ μάλ' ἐμμεμαώς. ὁ μὲν ἤπτετο χεῖρεσι γούνων
 ἰέμενος λίσσεσθ', ὁ δὲ φασγάνῳ οὔτα καθ' ἦπαρ·
 ἐκ δέ οἱ ἦπαρ ὄλισθεν, ἀτὰρ μέλαν αἷμα κατ' αὐτοῦ
 κόλπον ἐνέπλησεν. τὸν δὲ σκότος ὅσσε κάλυψε 471
 θυμοῦ δευόμενον. ὁ δὲ Μούλιον οὔτα παραστὰς
 δουρὶ κατ' οὖς· εἴθαρ δὲ δι' οὔατος ἦλθ' ἐτέροιο
 αἰχμῇ χαλκείῃ. ὁ δ' Ἀγήνορος υἱὸν Ἐχεκλον
 μέσσην καὶ κεφαλὴν ξίφει ἤλασε κωπήεντι, 475
 πᾶν δ' ὑπεθερμάνθη ξίφος αἵματι· τὸν δὲ κατ' ὅσσε
 ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταιή.
 Δευκαλίωνα δ' ἔπειθ', ἵνα τε ξυνέχουσι τένοντες
 ἀγκῶνος, τῇ τὸν γε φίλης διὰ χειρὸς ἔπειρεν
 αἰχμῇ χαλκείῃ· ὁ δέ μιν μένε χεῖρα βαρυνθείς, 480
 πρόσθ' ὀρόων θάνατον. ὁ δὲ φασγάνῳ αὐχένα
 θέϊνας
 τῇλ' αὐτῇ πῆληκι κάρη βάλε· μυελὸς αὖτε
 σφονδυλίων ἐκπαλθ', ὁ δ' ἐπὶ χθονὶ κεῖτο τανυσθείς.

αὐτὰρ ὁ βῆ ῥ' ἰέναι μετ' ἀμύμονα Πείρεω νῖδον
 ῥίγμον, ὃς ἐκ Θρήκης ἐριβώλακος εἰληλούθει· 485
 τὸν βάλε μέσσον ἄκοντι, πάγη δ' ἐν νηδύι χαλκός,
 ἥριπε δ' ἐξ ὀχέων. ὁ δ' Ἀρηίθοον θεράποντα,
 ἄψ ἵππους στρέψαντα, μετάφρενον ὀξεί δουρὶ
 νύξ', ἀπὸ δ' ἄρματος ὦσε· κυκλήθησαν δέ οἱ ἵπποι.

*His fury is as when fire rageth through a forest, and his horses
 trample the dead as oxen tread out corn.*

ὥς δ' ἀναμαιμάει βαθέ' ἄγκεα θεσπιδαῆς πῦρ 490
 οὔρεος ἀζαλέοιο, βαθεῖα δὲ καίεται ὕλη,
 πάντῃ τε κλονέων ἄνεμος φλόγα εἰλυφάζει,
 ὥς ὃ γε πάντῃ θῦνε σὺν ἔγχεϊ δαίμονι ἴσος
 κτεινομένους ἐφέπων· ῥέε δ' αἵματι γαῖα μέλαινα.
 ὥς δ' ὅτε τις ζεύξῃ βόας ἄρσενας εὐρυμετώπους 495
 τριβέμεναι κρὶ λευκὸν ἐυκτιμένη ἐν ἁλῶῃ,
 ῥίμφα τε λέπτ' ἐγένοντο βοῶν ὑπὸ πόσσ' ἐριμύκων,
 ὥς ὑπ' Ἀχιλλῆος μεγαθύμου μώνυχες ἵπποι
 στεῖβον ὁμοῦ νέκυάς τε καὶ ἀσπίδας· αἵματι δ' ἄξων
 νέρθεν ἅπας πεπάλακτο καὶ ἄντυγες αἰ περὶ δίφρον,
 ἅς ἄρ' ἀφ' ἵππείων ὀπλέων ραθάμιγγες ἔβαλλον 501
 αἵ τ' ἀπ' ἐπισώτρων. ὁ δὲ ἔετο κῦδος ἀρέσθαι
 Πηλεΐδης, λύθρῳ δὲ παλάσσετο χεῖρας ἀάπτους.

ΙΛΙΑΔΟΣ Φ

Μάχη παραποτάμιος.

Achilles driveth the Trojans into the river and slayeth them there with his sword.

ἀλλ' ὅτε δὴ πόρον ἱξον ἐυρρεῖος ποταμοῖο,
Ξάνθου δινήεντος, ὃν ἀθάνατος τέκετο Ζεὺς,
ἔνθα διατμήξας τοὺς μὲν πεδίονδε δῖωκε
πρὸς πόλιν, ἧ περ Ἀχαιοὶ ἀτυζόμενοι φοβέοντο
ἡματι τῷ προτέρῳ, ὅτ' ἐμαίνετο φαίδιμος Ἔκτωρ· 5
τῇ ῥ' οἷ γε προχέοντο πεφυζότες, ἡέρα δ' Ἥρη
πίτνα πρόσθε βαθεῖαν ἐρυκέμεν· ἡμίσεες δὲ
εἰς ποταμὸν εἰλεῦντο βαθύρροον ἀργυροδίην.
ἐν δ' ἔπεσον μεγάλῳ πατάγῳ, βράχε δ' αἰπὰ ῥέεθρα,
ὄχθαι δ' ἀμφὶ περὶ μεγάλ' ἴαχον· οἳ δ' ἀλαλητῷ 10
ἔννεον ἔνθα καὶ ἔνθα, ἐλίσσόμενοι περὶ δίνας.
ὥς δ' ὅθ' ὑπὸ ῥιπῆς πυρὸς ἀκρίδες ἠερέθονται
φευγέμεναι ποταμόνδε· τὸ δὲ φλέγει ἀκάματον πῦρ
ὄρμενον ἐξαίφνης, ταὶ δὲ πτώσσουσι καθ' ὕδωρ·
ὥς ὑπ' Ἀχιλλῆος Ξάνθου βαθυδινήεντος 15
πλήτο ῥόος κελάδων ἐπιμίξ ἵππων τε καὶ ἀνδρῶν.

αὐτὰρ ὁ διογενὴς δόρυ μὲν λίπεν αὐτοῦ ἐπ' ὄχθῃ
κεκλιμένον μυρίκησιν, ὁ δ' ἔσθορε δαίμονι ἴσος
φάσγανον οἶον ἔχων, κακὰ δὲ φρεσὶ μῆδετο ἔργα,

τύπτε δ' ἐπιστροφάδην· τῶν δὲ στόνος ὄρνυτ' αἰκῆς
ἄορι θεινομένων, ἐρυθαίνεται δ' αἵματι ὕδωρ. 21

ὥς δ' ὑπὸ δελφίνος μεγακήτεος ἰχθύες ἄλλοι
φεύγοντες πιμπλᾶσι μυχοὺς λιμένος ἐυόρμου,
δειδιότες· μάλα γάρ τε κατεσθίει, ὃν κε λάβησιν·
ὥς Τρῶες ποταμοῖο κατὰ δεινοῖο ῥέεθρα 25
πτῶσσαν ὑπὸ κρημνοῦς. ὁ δ' ἐπεὶ κάμε χεῖρας
ἐναίρων,

ζωοὺς ἐκ ποταμοῖο δυνώδεκα λέξατο κούρους
ποινήν Πατρόκλοιο Μενoitιάδαο θανόντος.
τοὺς ἐξήγε θύραζε τεθηπότας ἥύτε νεβρούς,
δῆσε δ' ὀπίσσω χεῖρας ἐντμήτοισιν ἱμάσι, 30
τοὺς αὐτοὶ φορέεσκον ἐπὶ στρεπτοῖσι χιτῶσι,
δῶκε δ' ἐταίροισιν κατάγειν κοίλας ἐπὶ νῆας.
αὐτὰρ ὁ ἄψ' ἐπόρουσε δαΐζέμεναι μενεαίνων.

He encountereth Lykaon.

ἐνθ' υἱ Πριάμοιο συνήντετο Δαρδανίδαο
ἐκ ποταμοῦ φεύγοντι Λυκάονι, τόν ῥά ποτ' αὐτὸς
ἦγε λαβὼν ἐκ πατρὸς ἀλωῆς οὐκ ἐθέλοντα, 36
ἐννύχιος προμολών· ὁ δ' ἐρινεὸν ὀξεί χαλκῷ
τάμνε νέους ὄρπηκας, ἵν' ἄρματος ἄντυγες εἶεν·
τῷ δ' ἄρ' ἀνώιστον κακὸν ἤλυθε διὸς Ἀχιλλεύς.
καὶ τότε μὲν μιν Λῆμνον ἐνκτιμένην ἐπέρασσε 40
νηυσὶν ἄγων, αὐτὰρ υἱὸς Ἰήσονος ὦνον ἔδωκε·
κεῖθεν δὲ ξεῖνός μιν ἐλύσατο, πολλὰ δ' ἔδωκεν,
Ἵμβριος Ἡετίων, πέμψεν δ' ἐς δῖαν Ἀρίσβην·
ἐνθεν ὑπεκπροφυγὼν πατρώιον ἵκετο δῶμα.
ἐνδεκα δ' ἡματα θυμὸν ἐτέρπετο οἷσι φίλοισιν 45
ἐλθὼν ἐκ Λῆμνοιο· δυωδεκάτῃ δέ μιν αὖτις
χερσὶν Ἀχιλλῆος θεὸς ἔμβαλεν, ὅς μιν ἔμελλε
πέμψειν εἰς Αἶδαο καὶ οὐκ ἐθέλοντα νέεσθαι.

τὸν δ' ὥς οὖν ἐνόησε ποδάρκης δῖος Ἀχιλλεὺς
 γυμνόν, ἄτερ κόρυθός τε καὶ ἀσπίδος, οὐδ' ἔχεν
 ἔγχος, 50

ἀλλὰ τὰ μὲν ῥ' ἀπὸ πάντα χαμαὶ βάλε· τείρε γὰρ
 ἰδρὼς

φεύγοντ' ἐκ ποταμοῦ, κάματος δ' ὑπὸ γούνατ'
 ἐδάμνα·

ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
 “ὦ πόποι, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὀρώμαι·

ἦ μάλα δὴ Τρῶες μεγαλήτορες, οὓς περ ἔπεφνον, 55
 αὖτις ἀναστήσονται ὑπὸ ζόφου ἡερόεντος,

οἶον δὴ καὶ ὃδ' ἦλθε φυγὼν ὑπο νηλεὲς ἦμαρ,
 Λῆμνον ἐς ἡγαθέην πεπερημένος· οὐδέ μιν ἔσχε
 πόντος ἀλὸς πολιῆς, ὃ πολέας ἀέκοντας ἐρύκει.

ἀλλ' ἄγε δὴ καὶ δουρὸς ἀκωκῆς ἡμετέριοι 60
 γεύσεται, ὅφρα ἴδωμαι ἐνὶ φρεσὶν ἠδὲ δαείω,
 ἦ ἄρ' ὁμῶς καὶ κείθεν ἐλεύσεται, ἦ μιν ἐρύξει
 γῇ φυσιζοος, ἦ τε κατὰ κρατερόν περ ἐρύκει.”

Lykaon prayeth that he may spare him.

ὥς ὥρμαινε μένων, ὃ δέ οἱ σχεδὸν ἦλθε τεθηπώς,
 γούνων ἄψασθαι μεμαώς, περὶ δ' ἤθελε θυμῷ 65
 ἐκφυγέειν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν.

ἦ τοι ὃ μὲν δόρυ μακρὸν ἀνέσχετο δῖος Ἀχιλλεὺς
 οὐτάμειναι μεμαώς, ὃ δ' ὑπέδραμε καὶ λάβε γούνων
 κύψας· ἐγχείη δ' ἄρ' ὑπὲρ νώτου ἐνὶ γαίῃ
 ἔστη, ἱέμενη χροὸς ἄμειναι ἀνδρομέοιο. 70

αὐτὰρ ὃ τῇ ἐτέρῃ μὲν ἐλὼν ἐλλίσσεται γούνων,
 τῇ δ' ἐτέρῃ ἔχεν ἔγχος ἀκαχμένον οὐδὲ μεθίει·
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

“γουνουμαί σ', Ἀχιλεῦ, σὺ δέ μ' αἶδεο καί μ'
 ἐλέησον·

ἀντί τοί εἰμ' ἰκέταο, διοτρεφές, αἰδοίοιο· 75
 πὰρ γὰρ σοὶ πρώτῳ πασάμην Δημήτερος ἄκτῃν
 ἥματι τῷ, ὅτε μ' εἶλες εὐκτιμένην ἐν ἁλῶῃ,
 καὶ μ' ἐπέρασσας ἄνευθεν ἄγων πατρός τε φίλων τε
 Δῆμνον ἐς ἡγαθέην, ἐκατόμβοιον δέ τοι ἦλφον.
 νῦν δὲ λύμην τρὶς τόσσα πορών· ἥως δέ μοι ἐστὶν 81
 ἥδε δυωδεκάτη, ὅτ' ἐς Ἴλιον εἰλήλουθα
 πολλὰ παθών· νῦν αὖ με τεῆς ἐν χερσὶν ἔθηκε
 μοῖρ' ὅλοή· μέλλω που ἀπέχθεσθαι Διὶ πατρί,
 ὅς με σοὶ αὖτις ἔδωκε· μινυνθάδιον δέ με μήτηρ 85
 γείνατο Λαοθόη, θυγάτηρ Ἄλταο γέροντος,
 Ἄλτα', ὅς Λελέγεσσι φιλοπτολέμοισιν ἀνάσσει,
 Πήδασον αἰπήεσσαν ἔχων ἐπὶ Σατνιόεντι.
 τοῦ δ' ἔχε θυγατέρα Πριάμος, πολλὰς δὲ καὶ ἄλλας·
 τῆς δὲ δύω γενόμεσθα, σὺ δ' ἄμφω δειροτομήσεις.
 ἦ τοι τὸν πρότοισι μετὰ πρυλέεσσι δάμασσας, 90
 ἀντίθεον Πολύδωρον, ἐπεὶ βάλες ὀξείῳ δουρί·
 νῦν δὲ δὴ ἐνθάδ' ἐμοὶ κακὸν ἔσσει· οὐ γὰρ οἶω
 σὰς χεῖρας φεύξεσθαι, ἐπεὶ ῥ' ἐπέλασσέ γε δαίμων.
 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσι·
 μή με κτεῖν', ἐπεὶ οὐχ ὁμογᾶστριος Ἑκτορός εἰμι, 95
 ὅς τοι ἐταῖρον ἔπεφνεν ἐνὲά τε κρατερόν τε."

ὥς ἄρα μιν Πριάμοιο προσηύδα φαίδιμος υἱὸς
 λισσόμενος ἐπέεσσιν, ἀμείλικτον δ' ὅπ' ἄκουσε·
 "νήπιε, μή μοι ἄποινα πιφαύσκειο μῆδ' ἀγόρευε·
 πρὶν μὲν γὰρ Πάτροκλον ἐπισπεῖν αἰσιμον ἥμαρ, 100
 τόφρα τί μοι πεφιδέσθαι ἐνὶ φρεσὶ φίλτερον ἦεν
 Τρώων, καὶ πολλοὺς ζωοὺς ἔλοι· ἡδὲ πέρασσα·
 νῦν δ' οὐκ ἔσθ', ὅς τις θάνατον φύγῃ, ὅν κε θεός γε
 Ἴλίοιο προπάρειθεν ἐμῆς ἐν χερσὶ βάλλῃσι, 104
 καὶ πάντων Τρώων, πέρι δ' αὖ Πριάμοιό γε παίδων.
 ἀλλά, φίλος, θάνε καὶ σύ· τί ἦ ὀλοφύρεαι οὕτως ;

κάτθανε καὶ Πάτροκλος, ὃ περ σέο πολλὸν ἀμείνων.
 οὐχ ὀράας, οἷος καὶ ἐγὼ καλὸς τε μέγας τε ;
 πατρὸς δ' εἴμ' ἀγαθοῖο, θεὰ δέ με γείνατο μήτηρ·
 ἀλλ' ἔπι τοι καὶ ἐμοὶ θάνατος καὶ μοῖρα κραταιή.
 ἔσσεται ἡ ἡὼς ἡ δειλὴ ἡ μέσον ἡμαρ, 111
 ὁππότε τις καὶ ἐμεῖο Ἄρη' ἐκ θυμὸν ἔλῃται,
 ἡ ὃ γε δουρὶ βαλὼν ἡ ἀπὸ νευρῆφιν οἰστῶ.”

But Achilles slayeth him without mercy.

ὥς φάτο, τοῦ δ' αὐτοῦ λῦτο γούνατα καὶ φίλον
 ἦτορ·
 ἔγχος μὲν ῥ' ἀφέηκεν, ὃ δ' ἔζετο χεῖρε πετάσας 115
 ἀμφοτέρας. Ἀχιλεὺς δὲ ἐρυσσάμενος ξίφος ὀξὺ
 τύψε κατὰ κληῖδα παρ' αὐχένα, πᾶν δέ οἱ εἴσω
 δῦ ξίφος ἄμφηκες· ὃ δ' ἄρα πρηνὴς ἐπὶ γαίῃ
 κείμενος ταθεῖς, ἐκ δ' αἶμα μέλαν ῥέε, δεῦτε δὲ γαῖαν.
 τὸν δ' Ἀχιλεὺς ποταμόνδε λαβὼν ποδὸς ἦκε 120
 φέρεσθαι,
 καὶ οἱ ἐπενχόμενος ἔπεα πτερόεντ' ἀγόρευεν·
 “ἐνταυθοῖ νῦν κείσο μετ' ἰχθύσιν, οἳ σ' ὠτειλὴν
 αἶμ' ἀπολιχμήσονται ἀκηδέες· οὐδέ σε μήτηρ
 ἐνθεμένη λεχέεσσι γοήσεται, ἀλλὰ Σκίαμανδρος
 οἴσει δινήεις εἴσω αἰλὸς εὐρέα κόλπον. 125
 θρώσκων τις κατὰ κῦμα μέλαιναν φρίχ' ὑπαῖξει
 ἰχθύς, ὃς κε φάγησι Λυκάονος ἀργέτα δημόν.
 φθείρεσθ', εἰς ὃ κεν ἄστυ κιχείομεν Ἰλίου ἱρήs,
 ὑμεῖς μὲν φεύγοντες, ἐγὼ δ' ὀπιθεν κερατίζων.
 οὐδ' ὑμῖν ποταμός περ εὐρροὸς ἀργυροδίνης 130
 ἀρκέσει, ᾧ δὴ δητὰ πολέας ἱερεύετε ταύρους,
 ζωοὺς δ' ἐν δίνῃσι καθίετε μώνυχας ἵππους.
 ἀλλὰ καὶ ὥς ὀλέεσθε κακὸν μόρον, εἰς ὃ κε πάντες

τίσετε Πατρόκλοιο φόνον καὶ λοιγὸν Ἀχαιῶν,
οὓς ἐπὶ νηυσὶ θοῇσιν ἐπέφνετε νόσφιν ἐμεῖο.” 135

Achilles encountereth Asteropaios, who defiest him.

ὥς ἄρ' ἔφη, ποταμὸς δὲ χολώσατο κηρόθι μᾶλλον,
ῥορμηθεν δ' ἀνὰ θυμόν, ὅπως παύσειε πόνοιο
δῖον Ἀχιλλῆα, Τρώεσσι δὲ λοιγὸν ἀλάλκοι.
τόφρα δὲ Πηλέος υἱὸς ἔχων δολιχόσκιον ἔγχος
Ἀστεροπαίῳ ἔπαλτο κατακτάμεναι μενεαίνων, 140
υἱέϊ Πηλεγόνοσ· τὸν δ' Ἀξιὸς εὐρυρέεθρος
γείνατο καὶ Περίβοια, Ἀκεσσαμενοῖο θυγατρῶν
πρεσβυτάτη· τῇ γάρ ῥα μίγῃ ποταμὸς βαθυδίτης.
τῷ ῥ' Ἀχιλεὺς ἐπόρουσεν, ὁ δ' ἀντίος ἐκ ποταμοῖο
ἔστη ἔχων δύο δοῦρε· μένος δέ οἱ ἐν φρεσὶ θῆκε 145
Ξάνθος, ἐπεὶ κεχόλωτο δαϊκταμένων αἰζηῶν,
τοὺς Ἀχιλεὺς ἐδάιζε κατὰ ῥοόν οὐδ' ἐλέαιρεν.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
τὸν πρότερος προσέειπε ποδάρκης δῖος Ἀχιλλεύς·
“ τίς πόθεν εἰς ἀνδρῶν, ὃ μευ ἔτλης ἀντίος ἐλθεῖν ;
δυστήνων δέ τε παῖδες ἐμῷ μένει ἀντιόωσι.” 151

τὸν δ' αὖ Πηλεγόνοσ προσεφώνεε φαίδιμος υἱός·
“ Πηλεΐδῃ μεγάλθυμε, τί ἦ γενεὴν ἐρεεΐνεις ;
εἴμ' ἐκ Παιονίης ἐριβώλου, τηλόθ' ἐούσης,
ΠΑΪΟΝΑΣ ἄνδρας ἄγων δολιχεγχεάς· ἦδε δέ μοι νῦν
ἤως ἐνδεκάτη, ὅτ' ἐς Ἴλιον εἰλήλουθα. 156
αὐτὰρ ἐμοὶ γενεὴ ἐξ Ἀξιοῦ εὐρὺν ῥέοντος,
[Ἀξιοῦ, ὃς κάλλιστον ὕδωρ ἐπὶ γαίαν ἔησιν,]
ὃς τέκε Πηλεγόνα κλυτὸν ἔγχεϊ· τὸν δ' ἐμέ φασι 159
γείνασθαι· νῦν αὖτε μαχώμεθα, φαίδιμ' Ἀχιλλεῦ.”

Of the slaying of Asteropaios.

ὥς φάτ' ἀπειλήσας, ὁ δ' ἀνέσχετο δῖος Ἀχιλλεύς

Πηλιάδα μελίην· ὁ δ' ἄμαρτῇ δούρασιν ἀμφὶς
 ἦρως Ἀστεροπαῖος, ἐπεὶ περιδέξιος ἦεν·
 καὶ ῥ' ἐτέρῳ μὲν δουρὶ σάκος βάλεν, οὐδὲ διαπρὸ
 ῥῆξε σάκος· χρυσὸς γὰρ ἐρύκακε, δῶρα θεοῖο· 165
 τῷ δ' ἐτέρῳ μιν πῆχυν ἐπιγράβδην βάλε χειρὸς
 δεξιτερῆς, σύτο δ' αἶμα κελαινεφές· ἡ δ' ὑπὲρ αὐτοῦ
 γαίῃ ἐνεστήρικτο, λιλαιομένη χροὸς ἄσαι.
 δεύτερος αὖτ' Ἀχιλεὺς μελίην ἰθυπτίωνα
 Ἀστεροπαίῳ ἐφῆκε κατακτάμεναι μενεαίνων· 170
 καὶ τοῦ μὲν ῥ' ἀφάμαρτεν, ὁ δ' ὑψηλὴν βάλεν
 ὄχθην,

μεσσοπαγὲς δ' ἄρ' ἔθηκε κατ' ὄχθης μείλινον ἔγχος.
 Πηλεΐδης δ' ἄορ ὄξυν ἐρυσσάμενος παρὰ μηροῦ
 ἄλτ' ἐπὶ οἱ μεμαῶς· ὁ δ' ἄρα μελίην Ἀχιλῆος
 οὐ δύνατ' ἐκ κρημνοῖο ἐρύσσαι χειρὶ παχείῃ. 175
 τρὶς μὲν μιν πελέμιξεν ἐρύσσεσθαι μενεαίνων,
 τρὶς δὲ μεθῆκε βίης· τὸ δὲ τέτρατον ἤθελε θυμῷ
 ἄξαι ἐπιγνάμψας δόρυ μείλινον Αἰακίδαο,
 ἀλλὰ ἐπρὶν Ἀχιλεὺς σχεδὸν ἄορι θυμὸν ἀπηύρα.
 γαστέρα γάρ μιν τύψε παρ' ὀμφαλόν, ἐκ δ' ἄρα
 πᾶσαι 180
 χύντο χαμαὶ χολάδες· τὸν δὲ σκότος ὅσσε κάλυψεν
 ἀσθμαίνοντ'. Ἀχιλεὺς δ' ἄρ' ἐνὶ στήθεσσι
 ὀρούσας

τεύχεά τ' ἐξενάριξε καὶ εὐχόμενος ἔπος ηὔδα·
 “κεῖσ' οὕτω· χαλεπὸν τοι ἐρισθενέος Κρονίωνος
 παισὶν ἐριζέμεναι, ποταμοῖό περ ἐκγεγαῶτα. 185
 φῆσθα σὺ μὲν ποταμοῦ γένος ἔμμεναι εὐρὺν ῥέοντος,
 αὐτὰρ ἐγὼ γενεὴν μεγάλου Διὸς εὐχομαι εἶναι.
 τίκτε μ' ἀνὴρ πολλοῖσιν ἀνάσσων Μυρμιδόνεσσι
 Πηλεὺς Αἰακίδης· ὁ δ' ἄρ' Αἰακὸς ἐκ Διὸς ἦεν.
 τῷ κρείσσων μὲν Ζεὺς ποταμῶν ἀλιμυρῆντων, 190

κρείσσων αὖτε Διὸς γενεὴ ποταμοῖο τέτυκται.
καὶ γὰρ σοὶ ποταμός γε πάρα μέγας, εἰ δύναταί τι
χραιομεῖν· ἀλλ' οὐκ ἔστι Διὶ Κρονίῳνι μάχεσθαι,
τῷ οὐδὲ κρείων Ἀχελώϊος ἰσοφαρίζει,
οὐδὲ βαθυρρείται μέγα σθένος Ὠκεανοῖο, 195
ἐξ οὗ περ πάντες ποταμοὶ καὶ πᾶσα θάλασσα
καὶ πᾶσαι κρῆναι καὶ φρεῖατα μακρὰ νάουσιν·
ἀλλὰ καὶ ὅς δαίδοικε Διὸς μέγαλοιο κεραυνὸν
δεινὴν τε βροντὴν, ὅτ' ἀπ' οὐρανόθεν σμαραγήσῃ."

*Achilles slayeth many more in the river. The River rebuketh him
therefor, but in vain.*

ἦ ῥα καὶ ἐκ κρημνοῖο ἐρύσσατο χάλκεον ἔγχος,
τὸν δὲ κατ' αὐτόθι λεῖπεν, ἐπεὶ φίλον ἦτορ ἀπηύρα,
κείμενον ἐν ψαμάθοισι, δίαινε δέ μιν μέλαν ὕδωρ.
τὸν μὲν ἄρ' ἐγχέλυές τε καὶ ἰχθύες ἀμφεπένοντο,
δημὸν ἐρεπτόμενοι ἐπινεφρίδιον κείροντες· 204
αὐτὰρ ὁ βῆ ῥ' ἰέναι μετὰ Παίονας ἵπποκορυστάς,
οἳ ῥ' ἔτι παρ ποταμὸν πεφοβήατο δινήμεντα,
ὥς εἶδον τὸν ἄριστον ἐνὶ κρατερῇ ὕσμινῃ
χέρσ' ὑπο Πηλεΐδαο καὶ ἄορι ἴφι δαμέντα.
ἔνθ' ἔλε Θερσίλοχόν τε Μύδωνά τε Ἀστυπυλὸν τε
Μνησὸν τε Θρασίου τε καὶ Αἴνιον ἠδ' Ὀφελέστην·
καὶ νύ κ' ἔτι πλέονας κτάνε Παίονας ὦκὺς
Ἀχιλλεύς, 211

εἰ μὴ χωσάμενος προσέφη ποταμὸς βαθυδίνης,
ἀνέρι εἰσάμενος, βαθέης δ' ἐκφθέγξατο δίνης·
“ὦ Ἀχιλεῦ, περὶ μὲν κρατέεις, περὶ δ' αἴσυλα ῥέζεις
ἀνδρῶν· αἰεὶ γάρ τοι ἀμύνουσιν θεοὶ αὐτοί. 215
εἴ τοι Τρῳᾶς ἔδωκε Κρόνου παῖς πάντας ὀλέσσαι,
ἐξ ἐμέθεν γ' ἐλάσας πεδῖον κύτα μέρμερα ῥέζε·
πλήθει γὰρ δὴ μοι νεκύων ἐρατεινὰ ῥέεθρα,

οὐδέ τί πη δύναμαι προχέειν ῥόον εἰς ἄλα δῖαν
στεινόμενος νεκύεσσι, σὺ δὲ κτείνεις αἰδήλως. 220

ἀλλ' ἄγε δὴ καὶ ἕασον· ἄγη μ' ἔχει, ὄρχαμε λαῶν."

τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς

Ἀχιλλεύς·

“ἔσται ταῦτα, Σκάμανδρε διοτρεφές, ὥς σὺ κελεύεις.

Τρῶας δ' οὐ πρὶν λήξω ὑπερφιάλους ἐναρίζων,
πρὶν ἔλσαι κατὰ ἄστνυ καὶ Ἑκτορι πειρηθῆναι 225

ἀντιβίην· ἥ κέν με δαμάσσεται ἥ κεν ἐγὼ τόν."

ὥς εἰπὼν Τρώεσσιν ἐπέσσυτο δαίμονι ἴσος.

καὶ τότε Ἀπόλλωνα προσέφη ποταμὸς βαθυδίνης·

“ὦ πόποι, ἀργυρότοξε, Διὸς τέκος, οὐ σύ γε βουλὰς
εἰρύσαο Κρονίωνος, ὃ τοι μάλα πόλλ' ἐπέτελλε 230

Τρῳσὶ παρεστάμεναι καὶ ἀμύνειν, εἰς ὃ κεν ἔλθῃ
δεῖελος ὀψὲ δύων, σκιάσῃ δ' ἐρίβωλον ἄρουραν."

How Achilles fought with the River.

ἦ, καὶ Ἀχιλλεύς μὲν δουρικλυτὸς ἔνθορε μέσσω
κρημνοῦ ἀπαΐξας, ὃ δ' ἐπέσσυτο οἷδατι θύων,
πάντα δ' ὄρινε ῥέεθρα κυκώμενος, ὥσε δὲ νεκροὺς 235
πολλούς, οἳ ῥα κατ' αὐτὸν ἄλις ἔσαν, οὓς κτάν'

Ἀχιλλεύς·

τοὺς ἔκβαλλε θύραζε, μεμυκὼς ἡύτε ταῦρος,

χέρσονδε· ζωοὺς δὲ σάω κατὰ καλὰ ῥέεθρα,

κρύπτων ἐν δίνῃσι βαθείῃσιν μεγάλῃσι.

δεινὸν δ' ἀμφ' Ἀχιλῆα κυκώμενον ἴστατο κῦμα, 240

ᾧθει δ' ἐν σάκεϊ πίπτων ῥόος, οὐδὲ πόδεσσιν

εἶα στηρίξασθαι. ὃ δὲ πτελέην ἔλε χερσὶν

εὐφυέα μεγάλην· ἥ δ' ἐκ ῥιζέων ἐριποῦσα

κρημνὸν ἅπαντα διῶσεν, ἐπέσχε δὲ καλὰ ῥέεθρα

ὄζοισιν πυκινόισι, γεφύρωσεν δέ μιν αὐτὸν 245

εἶσω πᾶσ' ἐριποῦσ'· ὃ δ' ἄρ' ἐκ δίνης ἀνορούσας

ἤϊξεν πεδίοιο ποσὶ κραιπνοῖσι πέτεσθαι,
 δείσας. οὐδέ τ' ἔλληγε θεὸς μέγας, ὦρτο δ' ἐπ' αὐτῷ
 ἀκροκελαινιόων, ἵνα μιν παύσειε πόνοιο
 δῖον Ἀχιλλῆα, Τρώεσσι δὲ λοιγὸν ἀλάλκοι. 250
 Πηλεΐδης δ' ἀπόρουσεν, ὅσον τ' ἐπὶ δουρὸς ἐρώῃ,
 αἶετοῦ οἶματ' ἔχων μέλανος τοῦ θηρητῆρος,
 ὃς θ' ἅμα κάρτιστός τε καὶ ὤκιστος πετεηνῶν·
 τῷ εἰκὼς ἤϊξεν, ἐπὶ στήθεσσι δὲ χαλκὸς
 σμερδαλέον κονάβιζεν· ὕπαιθα δὲ τοῖο λιασθεῖς 255
 φεῦγ', ὁ δ' ὅπισθε ῥέων ἔπετο μεγάλῳ ὀρυμαγδῷ.
 ὥς δ' ὅτ' ἀνὴρ ὀχετηγὸς ἀπὸ κρήνης μελανύδρου
 ἅμ φυτὰ καὶ κήπους ὕδατι ῥόον ἡγεμονεύῃ,
 χερσὶ μάκελλαν ἔχων ἀμάρης ἐξ ἔχματα βάλλων·
 τοῦ μὲν τε προρέοντος ὑπὸ ψηφίδες ἅπασαι 260
 ὀχλεῦνται· τὸ δέ τ' ὄκα κατειβόμενον κελαρύζει
 χώρῳ ἐνὶ προαλεῖ, φθίνει δέ τε καὶ τὸν ἄγοντα·
 ὥς αἰεὶ Ἀχιλλῆα κιχήσατο κῦμα ῥόοιο
 καὶ λαιψηρὸν εἶντα· θεοὶ δέ τε φέρτεροι ἀνδρῶν.
 ὁσσάκι δ' ὀρμήσειε ποδάρκης δῖος Ἀχιλλεὺς 265
 στήναι ἐναντίβιον καὶ γνῶμεναι, εἴ μιν ἅπαντες
 ἀθανάτοι φοβέουσιν, τοὶ οὐρανὸν εὐρὺν ἔχουσι,
 τοσσάκι μιν μέγα κῦμα διπετέος ποταμοῖο
 πλάζ' ὄμους καθύπερθεν· ὁ δ' ὑψόσε ποσσὶν
 ἐπήδα
 θυμῷ ἀνιάζων· ποταμὸς δ' ὑπὸ γούνατ' ἐδάμνα 270
 λάβρος ὕπαιθα ῥέων, κούινῃ δ' ὑπέρεπτε ποδοῖν.
 Πηλεΐδης δ' ὥμωξεν ἰδὼν εἰς οὐρανὸν εὐρύν·
 “Ζεῦ πάτερ, ὥς οὐ τίς με θεῶν ἐλεεινὸν ὑπέστη
 ἐκ ποταμοῖο σαῶσαι· ἔπειτα δὲ καί τι πάθοιμι.
 ἄλλος δ' οὐ τίς μοι τόσον αἴτιος Οὐρανίωνων, 275
 ἀλλὰ φίλη μήτηρ, ἥ με ψεύδεσσιν ἔθελγεν,
 ἥ μ' ἔφατο Τρώων ὑπὸ τείχεϊ θωρηκτάων

λαιψηροῖς ὀλέεσθαι Ἀπόλλωνος βελέεσσιν.
 ὥς μ' ὄφελ' Ἑκτωρ κτεῖναι, ὃς ἐνθάδε γ' ἔτραφ'
 ἄριστος·
 τῷ κ' ἀγαθὸς μὲν ἔπεφν', ἀγαθὸν δέ κεν ἐξενάριξε,
 νῦν δέ με λευγαλέῳ θανάτῳ εἴμαρτο ἀλῶναι 281
 ἐρχθέντ' ἐν μεγάλῳ ποταμῷ, ὥς παῖδα συφορβόν,
 ὃν ῥά τ' ἔναυλος ἀποέρση χειμῶνι περῶντα."

Poseidon and Athene give him courage and strength.

ὥς φάτο, τῷ δὲ μάλ' ὦκα Ποσειδάων καὶ Ἀθήνη
 στήτην ἐγγὺς ἰόντε, δέμας δ' ἄνδρεσσιν ἐίκτην, 285
 χειρὶ δὲ χεῖρα λαβόντες ἐπιστάσαντ' ἐπέεσσι.
 τοῖσι δὲ μύθων ἦρχε Ποσειδάων ἐνοσίχθων·
 "Πηλεΐδη, μήτ' ἄρ τι λῖν τρέε μήτε τι τάρβει·
 τοίῳ γάρ τοι νῶι θεῶν ἐπιταρρόθω εἰμὲν
 Ζηνὸς ἐπαινέσαντος, ἐγὼ καὶ Παλλὰς Ἀθήνη· 290
 ὥς οὔ τοι ποταμῷ γε δαμήμεναι αἰσιμόν ἐστιν,
 ἀλλ' ὅδε μὲν τάχα λωφήσει, σὺ δὲ εἴσεαι αὐτός·
 αὐτάρ τοι πυκινῶς ὑποθησόμεθ', αἶ κε πίθαι·
 μὴ πρὶν παύειν χεῖρας ὁμοίοιο πτολέμοιο,
 πρὶν κατὰ Ἰλιόφι κλυτὰ τείχεα λαὸν ἐέλσαι 295
 Τρωικόν, ὃς κε φύγησι· σὺ δ' Ἑκτορι θυμὸν
 ἀπούρας
 ἀψ' ἐπὶ νῆας ἵμεν· δίδομεν δέ τοι εὐχος ἀρέσθαι."

The River still assaileth him with fury.

τὼ μὲν ἄρ' ὥς εἰπόντε μετ' ἀθανάτους ἀπεβήτην,
 αὐτὰρ ὁ βῆ, μέγα γάρ ῥα θεῶν ὥτρυνεν ἐφετμή,
 εἰς πεδλίον· τὸ δὲ πᾶν πληθ' ὕδατος ἐκχυμένοιο, 300
 πολλὰ δὲ τεύχεα καλὰ δαΐκταμένων αἰζιγῶν
 πλῶον καὶ νέκυες· τοῦ δ' ὑψόσε γούνατ' ἐπήδα
 πρὸς ῥόον αἰσσουντος ἀν' ἰθύν, οὐδέ μιν ἴσχευ

εὐρὺν ῥέων ποταμός· μέγα γὰρ σθένος ἔμβαλ'
Ἀθήνη.

οὐδὲ Σκάμανδρος ἔληγε τὸ ὄν μένος, ἀλλ' ἔτι
μᾶλλον 305

χῶετο Πηλεΐωνι, κόρυσσε δὲ κῦμα ῥόοιο
ὑψόσ' αἰερόμενος, Σιμόεντι δὲ κέκλετ' αὔσας·

“ φίλε κασίγνητε, σθένος ἀνέρος ἀμφότεροί περ
σχῶμεν, ἐπεὶ τάχα ἄστυ μέγα Πριάμοιο ἀνακτος
ἐκπέρσει, Τρῶες δὲ κατὰ μόθον οὐ μενέουσιν. 310

ἀλλ' ἐπάμυνε τάχιστα, καὶ ἐμπίμπληθι ῥέεθρα
ὑδατος ἐκ πηγέων, πάντας δ' ὀρόθυνον ἐναύλους,
ἴστη δὲ μέγα κῦμα, πολὺν δ' ὀρυμαγδὸν ὄρινε
φιτρῶν καὶ λάων, ἵνα παύσομεν ἄγριον ἄνδρα,
ὃς δὴ νῦν κρατέει, μέμονεν δ' ὃ γε ἴσα θεοῖσι. 315

φημὶ γὰρ οὔτε βίην χραισμησέμεν οὔτε τι εἶδος
οὔτε τὰ τεύχεα καλὰ, τὰ που μάλα νειόθι λίμνης
κείσεθ' ὑπ' ἱλῦος κεκαλυμμένα· καὶ δέ μιν αὐτὸν
εἰλύσω ψαμάθοισιν, ἅλις χέραδος περιχεύας
μυρίον, οὐδέ οἱ ὅστέ' ἐπιστήσονται Ἀχαιοὶ 320
ἀλλέξαι· τόσσην οἱ ἄσιν καθύπερθε καλύψω.
αὐτοῦ οἱ καὶ σῆμα τετεύχεται, οὐδέ τί μιν χρεῶ
ἔσται τυμβοχόης, ὅτε μιν θάπτωσιν Ἀχαιοί.”

Hera crieth upon Hoplaiustos to fight against the River.

ἦ καὶ ἐπῶρτ' Ἀχιλῆι κυκώμενος ὑψόσε θύων,
μορμύρων ἀφρῶ τε καὶ αἵματι καὶ νεκύεσσι. 325

πορφύρεον δ' ἄρα κῦμα διπτετός ποταμοῖο
ἵστατ' αἰερόμενον, κατὰ δ' ἥρεε Πηλεΐωνα.

“ Ἡρῃ δὲ μέγ' αὔσε περιδείσασ' Ἀχιλῆι,
μή μιν ἀποέρσειε μέγας ποταμὸς βαθυδίνης.
αὐτίκα δ' Ἡφαιστον προσεφώνεεν ὃν φίλον υἱόν· 330

“ ὄρσεο, κυλλοπόδιον, ἐμὸν τέκος· ἄντα σέθεν γὰρ

Ξάνθον δινήεντα μάχῃ ἤλσκομεν εἶναι·

ἄλλ' ἐπάμυνε τάχιστα, πιφαύσκειο δὲ φλόγα
πολλήν.

αὐτὰρ ἐγὼ Ζεφύροιο καὶ ἀργεστᾶο Νότοιο
εἴσομαι ἐξ ἀλόθεν χαλεπὴν ὄρσουσα θύελλαν, 335
ἣ κεν ἀπὸ Τρώων κεφαλὰς καὶ τεύχεα κῆαι
φλέγμα κακὸν φορέουσα. σὺ δὲ Ξάνθοιο παρ'
ὄχθας

δένδρεα καὶ, ἐν δ' αὐτὸν ἵει πυρί· μηδέ σε πάμπαν
μειλιχίοις ἐπέεσσιν ἀποτρεπέτω καὶ ἀρειῇ·
μηδὲ πρὶν ἀπόπαυε τεὸν μένος, ἀλλ' ὁπότ' ἂν δὴ 340
φθέγξομ' ἐγὼν ἰάχουσα, τότε σχεῖν ἀκάματον πῦρ."

How Hephaistos assailed the River with fire.

ὥς ἔφαθ', "Ἡφαιστος δὲ τιτύσκειο θεσπιδαῆς πῦρ.
πρῶτα μὲν ἐν πεδίῳ πῦρ δαίετο, καίε δὲ νεκροὺς
πολλούς, οἳ ῥα κατ' αὐτὸν ἄλις ἔσαν, οὓς κτάν'
Ἀχιλλεύς.

πᾶν δ' ἐξηράνθη πεδίον, σχέτο δ' ἀγλαὸν ὕδωρ. 345
ὥς δ' ὅτ' ὀπωρινὸς Βορέης νεοαρδέ' ἄλωῃν
αἰψ' ἀγξηράνῃ· χαίρει δέ μιν ὅς τις ἐθείρῃ·
ὥς ἐξηράνθη πεδίον πᾶν, καδ δ' ἄρα νεκροὺς
κῆεν· ὁ δ' ἐς ποταμὸν τρέψε φλόγα παμφανόωσαν.
καίοντο πετέλαι καὶ ἱτέαι ἠδὲ μυρῖκαι, 350
καίετο δὲ λωτός τε ἰδὲ θρύον ἠδὲ κύπειρον,
τὰ περὶ καλὰ ῥέεθρα ἄλις ποταμοῖο πεφύκει·
τείρουτ' ἐγχέλυές τε καὶ ἰχθύες οἱ κατὰ δίνας,
οἱ κατὰ καλὰ ῥέεθρα κυβίστων ἔνθα καὶ ἔνθα
πνοιῇ τειρόμενοι πολυμήτιος Ἡφαίστοιο. 355
καίετο δ' ἰς ποταμοῖο, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
"Ἡφαιστ', οὗ τις σοι γε θεῶν δύνατ' ἀντιφερίζειν,
οὐδ' ἂν ἐγὼ σοί γ' ὦδε πυρὶ φλεγέθοντι μαχοίμην.

λῆγ' ἔριδος, Τρῶας δὲ καὶ αὐτίκα δῖος Ἀχιλλεύς
ἄσπετος ἐξελάσειε· τί μοι ἔριδος καὶ ἄρωγῆς;” 360

φῆ πυρὶ καϊόμενος, ἀνὰ δ' ἔφλυε καλὰ ῥέεθρα.
ὥς δὲ λέβης ζέει ἔνδον, ἐπειγόμενος πυρὶ πολλῷ,
κνίσην μελδόμενος ἀπαλοτρεφέος σιάλοιο,
πάντοθεν ἀμβολάδην, ὑπὸ δὲ ξύλα κάγκανα κείται,
ὥς τοῦ καλὰ ῥέεθρα πυρὶ φλέγετο, ζέει δ' ὕδωρ· 365
οὐδ' ἔθελε προρέειν, ἀλλ' ἴσχετο· τεῖρε δ' ἀντμή
Ἥφαιστοιο βίῃφι πολύφρονος. αὐτὰρ ὃ γ' Ἥρην
πολλὰ λισσόμενος ἔπεα πτερόεντα προσηύδα·
“Ἥρη, τίπτε σὸς υἱὸς ἐμὸν ῥόον ἔχραε κήδειν
ἐξ ἄλλων; οὐ μὲν τοι ἐγὼ τόσον αἰτίος εἰμι, 370
ὅσσον οἱ ἄλλοι πάντες, ὅσοι Τρῶεσσιν ἄρωγοί.
ἀλλ' ἦ τοι μὲν ἐγὼν ἀποπαύσομαι, εἰ σὺ κελεύεις,
πανέσθω δὲ καὶ οὗτος. ἐγὼ δ' ἐπὶ καὶ τόδ'
ὀμοῦμαι,

μή ποτ' ἐπὶ Τρῶεσσιν ἀλεξήσιν κακὸν ἡμαρ,
μηδ' ὀπότ' ἂν Τροίῃ μαλερῷ πυρὶ πᾶσα δάηται 375
καιομένη, καίωσι δ' ἀρήιοι νῆες Ἀχαιῶν.”

αὐτὰρ ἐπεὶ τό γ' ἄκουσε θεὰ λευκώλενος Ἥρη,
αὐτίκ' ἄρ' Ἥφαιστον προσεφώνεεν ὃν φίλον υἱόν·
“Ἥφαιστε, σχέο, τέκνον ἀγακλεές· οὐ γὰρ ἔοικεν
ἀθάνατον θεὸν ὧδε βροτῶν ἔνεκα στυφελίζειν.” 380

ὥς ἔφαθ', Ἥφαιστος δὲ κατέσβεσε θεσπιδαῆς πῦρ
ἄψορρον δ' ἄρα κῦμα κατέσσυτο καλὰ ῥέεθρα.

*Of the fighting among the gods, and how Athena struck down Ares
with a great stone.*

αὐτὰρ ἐπεὶ Ξάνθοιο δάμη μένος, οἱ μὲν ἔπειτα
πανασάσθην· Ἥρη γὰρ ἐρύκακε χωομένη περ·
ἐν δ' ἄλλοισι θεοῖσιν ἔρις πέσε βεβριθυῖα 385
ἀργαλήν, δίχα δὲ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο.

σὺν δ' ἔπεσον μεγάλῳ πατάγῳ, βράχε δ' εὐρείᾳ
χθών,

ἀμφὶ δὲ σάλπιγξεν μέγας οὐρανός. αἶε δὲ Ζεὺς
ἤμενος Οὐλύμπῳ· ἐγέλασσε δέ οἱ φίλον ἦτορ
γηθοσύνη, ὅθ' ὀράτο θεοὺς ἔριδι ξυνιόντας. 390

ἔνθ' οἳ γ' οὐκέτι δηρὸν ἀφέστασαν· ἦρχε γὰρ Ἄρης
ῥινοτόρος, καὶ πρῶτος Ἀθηναίῃ ἐπόρουσε

χάλκεον ἔγχος ἔχων, καὶ ὀνειδέιον φάτο μῦθον·
“ τίπτ' αὐτ', ὦ κυνόμενι, θεοὺς ἔριδι ξυνελαύνεις
θάρσος ἄητον ἔχουσα, μέγας δέ σε θυμὸς ἀνῆκεν ;
ἦ οὐ μέμνη, ὅτε Τυδεΐδην Διομήδε' ἀνῆκας 396

οὐτάμεναι, αὐτὴ δὲ πανόψειον ἔγχος ἐλοῦσα
ιθὺς ἐμεῦ ὤσας, διὰ δὲ χροῖα καλὸν ἔδαψας ;
τῷ σ' αὖ νῦν οἶώ ἀποτισέμεν, ὅσσα μ' ἔοργας.”

ὥς εἰπὼν οὔτησε κατ' αἰγίδα θυσανόεσσαν 400
σμερδαλέην, ἣν οὐδὲ Διὸς δαίμνησι κεραυνός·

τῇ μιν Ἄρης οὔτησε μαιφόνος ἔγχχεϊ μακρῷ.
ἢ δ' ἀναχασσαμένη λίθον εἴλετο χειρὶ παχείῃ
κείμενον ἐν πεδίῳ, μέλανα, τρηχύν τε μέγαν τε,
τόν ῥ' ἄνδρες πρότεροι θέσαν ἔμμεναι οὔρον ἀρούρης·

τῷ βάλε θοῦρον Ἄρηα κατ' αὐχένα, λῦσε δὲ γυῖα. 406
ἐπτά δ' ἐπέσχε πέλεθρα πεσών, ἐκόνισε δὲ χαίτας,

τεύχεα δ' ἀμφαράβησε· γέλασσε δὲ Παλλὰς Ἀθήνη,
καὶ οἳ ἐπευχομένη ἔπεα πτερόεντα προσηύδα·

“ νηπύτι', οὐδέ νύ πώ περ ἐπεφράσω, ὅσσον ἀρείων
εὐχομ' ἐγὼν ἔμεναι, ὅτι μοι μένος ἰσοφαρίζεις. 411

οὔτω κεν τῆς μητρὸς ἐρινύας ἐξαποτίνοις,
ἢ τοι χωομένη κακὰ μῆδεται, οὔνεκ' Ἀχαιοὺς
κάλλιπες, αὐτὰρ Τρωσὶν ὑπερφιάλοισιν ἀμύνεις.”

Athene striketh Aphrodite to the ground.

ὥς ἄρα φωνήσασα πάλιν τρέπεν ὅσσε φαεινῷ. 415

τὸν δ' ἄγε χειρὸς ἐλοῦσα Διὸς θυγάτηρ Ἀφροδίτη
 πυκνὰ μάλα στενάχοντα, μόγισ δ' ἔσαγείρετο θυμόν.
 τὴν δ' ὥς οὖν ἐνόησε θεὰ λευκώλενος Ἥρη,
 αὐτίκ' Ἀθηναίην ἔπεα πτερόεντα προσηύδα·

“ὦ πόποι, αἰγιόχοιο Διὸς τέκος, ἀτρυτώνη, 420
 καὶ δὴ αὖθ' ἡ κυνόμυια ἄγει βροτολοιγὸν Ἀρηα
 δηίου ἐκ πολέμοιο κατὰ κλόνον· ἀλλὰ μέτελθε.”

ὥς φάτ', Ἀθηναίη δὲ μετέσσυτο, χαῖρε δὲ θυμῷ,
 καί ῥ' ἐπιεισαμένη πρὸς στήθεα χειρὶ παχείῃ 424
 ἤλασε· τῆς δ' αὐτοῦ λῦτο γούνατα καὶ φίλον ἦτορ.
 τὼ μὲν ἄρ' ἄμφω κεῖντο ἐπὶ χθονὶ πουλυβοτείρῃ,
 ἡ δ' ἄρ' ἐπευχομένη ἔπεα πτερόεντ' ἀγόρευε·
 “τοιοῦτοι νῦν πάντες, ὅσοι Τρώεσσι νῆες ἄρωγοί,
 εἶεν, ὅτ' Ἀργείοισι μαχοίετο θωρηκτῆσιν,
 ὧδέ τε θαρσαλέοι καὶ τλήμονες, ὥς Ἀφροδίτη 430
 ἦλθεν Ἀρη' ἐπίκουρος, ἐμῷ μένει ἀντιώωσα·
 τῷ κεν δὴ πάλαι ἄμμες ἐπαυσάμεθα πτολέμοιο,
 Ἴλιον ἐκπέρσαντες ἐυκτίμενον πτολίεθρον.”

Poseidon challengeth Apollo to fight, but Apollo will not.

[ὥς φάτο, μείδῃσεν δὲ θεὰ λευκώλενος Ἥρη.]
 αὐτὰρ Ἀπόλλωνα προσέφη κρείων ἐνοσίχθων· 435
 “Φοῖβε, τί ἦ δὴ νῶϊ διέσταμεν; οὐδὲ ἔοικεν
 ἀρξάντων ἐτέρων· τὸ μὲν αἴσχιον, αἶ κ' ἀμαχητὶ
 ἴομεν Οὐλυμπόνδε, Διὸς ποτὶ χαλκοβατὲς δῶ.
 ἄρχε· σὺ γὰρ γενεῇφι νεώτερος· οὐ γὰρ ἐμοὶ γε
 καλόν, ἐπεὶ πρότερος γενόμην καὶ πλείονα οἶδα. 440
 νηπύτῃ, ὡς ἄνοον κραδίην ἔχες· οὐδέ νυ τῶν περ
 μέμνηαι, ὅσα δὴ πάθομεν κακὰ Ἴλιον ἀμφὶ
 μῶνοι νῶϊ θεῶν, ὅτ' ἀγήνορι Λαομέδοντι
 παρ Διὸς ἐλθόντες θητεύσαμεν εἰς ἐπῆλυτον
 μισθῷ ἔπι ῥητῷ, ὃ δὲ σημαίνων ἐπέτελλεν. 445

ἦ τοι ἐγὼ Τρώεσσι πόλιν πέρι τείχος ἔδειμα
 εὐρύ τε καὶ μάλα καλόν, ἔν' ἄρρηκτος πόλις εἴη·
 Φοῖβε, σὺ δ' εἰλίποδας ἔλικας βοῦς βουκολέεσκες
 Ἰδῆς ἐν κνημοῖσι πολυπτύχου ὑληέσσης.

ἀλλ' ὅτε δὴ μισθοῖο τέλος πολυγηθείης ὥραι 450
 ἐξέφερον, τότε νῶι βιήσατο μισθὸν ἅπαντα
 Λαομέδων ἔκπαγλος, ἀπειλήσας δ' ἀπέπεμπε.
 σὺν μὲν ὃ γ' ἠπειλησε πόδας καὶ χεῖρας ὑπερθε
 δήσειν, καὶ περάαν νήσων ἐπὶ τηλεδαπάων·
 στεῦτο δ' ὃ γ' ἀμφοτέρων ἀπολεψέμεν οὐατα χαλκῷ.
 νῶι δέ τ' ἄψορροι κίομεν κεκοτηότι θυμῷ, 456
 μισθοῦ χωόμενοι, τὸν ὑποστὰς οὐκ ἐτέλεσσε.
 τοῦ δὴ νῦν λαοῖσι φέρεις χάριν, οὐδὲ μεθ' ἡμέων
 πειρᾷ, ὥς κε Τρῶες ὑπερφίαλοι ἀπόλωνται
 πρόχυν κακῶς σὺν παισὶ καὶ αἰδοίῃς ἀλόχοισι.” 460

τὸν δ' αὖτε προσέειπεν ἄναξ ἐκάεργος Ἀπόλλων·
 “ἐννοσίγαι', οὐκ ἄν με σαόφρονα μυθήσαιο
 ἔμμεναι, εἰ δὴ σοί γε βροτῶν ἔνεκα πτολεμίζω
 δειλῶν, οἳ φύλλοισιν ἐοικότες ἄλλοτε μὲν τε
 ζαφλεγέες τελέθουσιν, ἀρούρης καρπὸν ἔδοντες, 465
 ἄλλοτε δὲ φθινύθουσιν ἀκήριοι. ἀλλὰ τάχιστα
 παυσώμεσθα μάχης· οἳ δ' αὐτοὶ δηριαάσθων.”

*Artemis taunteth Apollo for his cowardice, but Hera beateth her
 about the ears with her own bow; whereof Artemis maketh
 complaint to Zeus.*

ὥς ἄρα φωνήσας πάλιν ἐτράπετ'· αἶδετο γάρ ῥα
 πατροκασιγνήτοιο μιγήμεναι ἐν παλάμῃσι.
 τὸν δὲ κασιγνήτη μάλα νείκεσε, πότνια θηρῶν, 470
 Ἄρτεμις ἀγροτέρη, καὶ ὀνειδείου φάτο μῦθον·
 “φεύγεις δὴ, ἐκάεργε, Ποσειδάωνι δὲ νίκην
 πᾶσαν ἐπέτρεψας, μέλεον δέ οἱ εὖχος ἔδωκας·

νηπύτιε, τί νυ τόξον ἔχεις ἀνεμώλιον αὐτως ;
 μή σευ νῦν ἔτι πατρός ἐνὶ μεγάροισιν ἀκούσω 475
 εὐχομένου, ὥς τὸ πρίν, ἐν ἀθανάτοισι θεοῖσιν,
 ἅντα Ποσειδάωνος ἐναντίβιον πολεμίζειν.”

ὥς φάτο, τὴν δ' οὐ τι προσέφη ἐκάεργος Ἀπολ-
 λων,

ἀλλὰ χολωσαμένη Διὸς αἰδοίῃ παράκοιτις
 [νείκεσεν ἰοχέαιραν ὀνειδείοις ἐπέεσσι]. 480

“ πῶς δὲ σὺ νῦν μέμονας, κύον ἀδεές, ἀντί' ἐμεῖο
 στήσεσθαι ; χαλεπή τοι ἐγὼ μένος ἀντιφέρεσθαι
 τοξοφόρῳ περ εἴουση, ἐπεὶ σε λέοντα γυναιξὶ
 Ζεὺς θῆκεν, καὶ ἔδωκε κατακτάμεν, ἣν κ' ἐθέλησθα.
 ἦ τοι βέλτερόν ἐστι κατ' οὔρεα θῆρας ἐναίρειν 485
 ἀγροτέρας τ' ἐλάφους ἢ κρείσσοσιν ἱφί μάχεσθαι.
 εἰ δ' ἐθέλεις πολέμοιο δαήμεναι, ὄφρ' ἐν εἰδῆς
 ὅσσον φερτέρῃ εἴμ', ὅτι μοι μένος ἀντιφερίζεις.”

ἦ ῥα καὶ ἀμφοτέρας ἐπὶ καρπῷ χεῖρας ἔμαρπτε
 σκαιῇ, δεξιτερῇ δ' ἄρ' ἀπ' ὤμων αἴνυντο τόξα, 490
 αὐτοῖσιν δ' ἄρ' ἔθεινε παρ' οὗατα μειδιόωσα
 ἐντροπαλιζομένην· ταχέες δ' ἔκπιπτον ὀιστοί.
 δακρυόεσσα δ' ὑπαιθα θεὰ φύγεν ὥς τε πέλεια,
 ἦ ῥά θ' ὑπ' ἱρηκος κοίλῃν εἰσέπτατο πέτρην,
 χηραμόν· οὐδ' ἄρα τῇ γε ἰλῶμεναι αἴσιμον ἦεν· 495
 ὥς ἡ δακρυόεσσα φύγεν, λίπε δ' αὐτόθι τόξα.

Λητὼ δὲ προσέειπε διάκτορος ἀργεῖφόντης·
 “ Λητοῖ, ἐγὼ δέ τοι οὐ τι μαχήσομαι· ἀργαλέον δὲ
 πληκτίζεσθ' ἰλόχοισι Διὸς νεφεληγερέταο·
 ἀλλὰ μίλα πρόφρασσα μετ' ἀθανάτοισι θεοῖσιν 500
 εὔχεσθαι ἐμὲ νικῆσαι κρατερῇφι βίῃφι.”

ὥς ἄρ' ἔφη, Λητὼ δὲ συναίνυντο καμπύλα τόξα
 πεπτῶτ' ἄλλυδις ἄλλα μετὰ στροφάλιγγι κοίνης.
 ἡ μὲν τόξα λαβοῦσα πάλιν κίε θυγατέρος ἥς·

ἦ δ' ἄρ' Ὀλυμπον ἵκανε, Διὸς ποτὶ χαλκοβατὲς δῶ,
 δακρυόεσσα δὲ πατὴρ ἐφέζετο γούνασι κούρη, 506
 ἀμφὶ δ' ἄρ' ἀμβρόσιος ἐανὸς τρέμε· τὴν δὲ προτὶ οἶ
 εἶλε πατὴρ Κρονίδης, καὶ ἀνείρετο ἡδὺ γελάσσας·
 “ τίς νύ σε τοιάδ' ἔρεξε, φίλον τέκος, Οὐρανιῶνων
 [μαψιδίως, ὥς εἴ τι κακὸν ῥέζουσιν ἐνωπῇ]; ” 510
 τὸν δ' αὖτε προσέειπεν ἐυστέφανος κελαδεινὴ·
 “ σὴ μ' ἄλοχος στυφέλιξε, πάτερ, λευκώλενος Ἥρη,
 ἐξ ἧς ἀθανάτοισιν ἔρις καὶ νεῖκος ἐφῆπται.”

Apollo goeth into Troy, and the other gods to Olympus.

ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 αὐτὰρ Ἀπόλλων Φοῖβος ἐδύσετο Ἴλιον ἱρήν· 515
 μέμβλετο γάρ οἱ τείχος ἐνδμήτοιο πόλης,
 μὴ Δαναοὶ πέρσειαν ὑπὲρ μόρον ἡματι κείνῳ.
 οἱ δ' ἄλλοι πρὸς Ὀλυμπον ἴσαν θεοὶ αἰὲν εὔντες,
 οἱ μὲν χωόμενοι, οἱ δὲ μέγα κυδιόωντες,
 καδ δ' ἴζον παρὰ πατρὶ κελαϊνεφεῖ. αὐτὰρ Ἀχιλ-
 λεύς 520

Τρῶας ὁμῶς αὐτοὺς τ' ὄλεκεν καὶ μώνυχας ἵππους.
 ὥς δ' ὅτε καπνὸς ἰὼν εἰς οὐρανὸν εὐρύν ἵκηται
 ἄστεος αἰθομένοιο, θεῶν δέ ἐ μῆνις ἀνῆκε,
 [πᾶσι δ' ἔθηκε πόνον, πολλοῖσι δὲ κήδε' ἐφῆκεν],
 ὥς Ἀχιλεὺς Τρῶεσσι πολύστονα κήδε' ἔθηκεν. 525

*Priam biddeth the men of Troy hold the gates open that the Trojans
 may escape thither from Achilles.*

ἐστήκει δ' ὁ γέρων Πρίαμος θείου ἐπὶ πύργου,
 ἐς δ' ἐνόησ' Ἀχιλλῆα πελώριον· αὐτὰρ ὑπ' αὐτοῦ
 Τρῶες ἄφαρ κλονέοντο πεφυζότες, οὐδέ τις ἀλκὴ
 γίγνεθ'· ὁ δ' οἰμῶξας ἀπὸ πύργου βαῖνε χαμαῖζε
 ὀτρύνων παρὰ τείχος ἀγακλειτοὺς πυλαωρούς· 530

“ πεπταμένας ἐν χερσὶ πύλας ἔχειτ', εἰς ὃ κε λαοὶ
 ἔλθωσι προτὶ ἄστυ πεφυζότες· ἦ γὰρ Ἀχιλλεὺς
 ἐγγὺς ὅδε κλονέων· νῦν οἷω λοίγι' ἔσεσθαι.
 αὐτὰρ ἐπεὶ κ' ἐς τείχος ἀναπνεύσωσιν ἀλέντες,
 αὐτὶς ἐπ' ἄψ θέμεναι σανίδας πυκινῶς ἀραρυίας· 535
 δείδια γάρ, μὴ οὔλος ἀνὴρ ἐς τείχος ἄληται.”

Holpen of Apollo, Agnor encountereth Achilles.

ὥς ἔφαθ', οἱ δ' ἄνεσάν τε πύλας καὶ ἀπῶσαν
 ὀχῆας·

αἱ δὲ πετασθεῖσαι τεῦξαν φάος. αὐτὰρ Ἀπόλλων
 ἀντίος ἐξέθορε, Τρώων ἵνα λοιγὸν ἀλάλκοι.
 οἱ δ' ἰθὺς πόλιος καὶ τείχεος ὑψηλοῖο, 540
 δίψῃ καρχαλέοι, κεκουιμένοι ἐκ πεδίοιο
 φεύγον· ὁ δὲ σφεδανὸν ἔφεπ' ἔγχχεϊ, λύσσα δέ οἱ κῆρ
 αἰὲν ἔχε κρατερή, μενέαινε δὲ κῦδος ἀρέσθαι.
 ἔνθα κεν ὑψίπυλον Τροίην ἔλον υἷες Ἀχαιῶν,
 εἰ μὴ Ἀπόλλων Φοῖβος Ἀγήνορα δῖον ἀνῆκε, 545
 φῶτ' Ἀντήνορος υἱὸν ἀμύμονά τε κρατερόν τε.
 ἐν μὲν οἱ κραδίη θάρσος βάλε, πὰρ δέ οἱ αὐτὸς
 ἔστη, ὅπως θανάτοιο βαρείας κῆρας ἀλάλκοι,
 φηγῶ κεκλιμένος· κεκάλυπτο δ' ἄρ' ἥερι πολλῇ.
 αὐτὰρ ὃ γ' ὥς ἐνόησεν Ἀχιλλῆα πτολίπορθον, 550
 ἔστη, πολλὰ δέ οἱ κραδίη πόρφυρε μένοντι·
 ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
 “ ὦ μοι ἐγών· εἰ μὲν κεν ὑπὸ κρατεροῦ Ἀχιλλῆος
 φεύγω, τῇ περ οἱ ἄλλοι ἀτυζόμενοι κλονέονται,
 αἵρήσει με καὶ ὥς καὶ ἀνάλκιδα δειροτομήσει. 555
 εἰ δ' ἂν ἐγὼ τούτους μὲν ὑποκλονέεσθαι εἴσω
 Πηλεΐδῃ Ἀχιλλῇ, ποσὶν δ' ἀπὸ τείχεος ἄλλη
 φεύγω πρὸς πεδῖον Ἰλῆιον, ὅφρ' ἂν ἴκωμαι
 Ἰδης τε κνημοὺς κατὰ τε ῥωπήια δύω·

ἐσπέριος δ' αἶν' ἔπειτα λοεσσάμενος ποταμοῖο 560
 ἰδρῶ ἀποψυχθεὶς προτὶ Ἴλιον ἀπονειοίμην.
 ἀλλὰ τί ἦ μοι ταῦτα φίλος διελέξατο θυμός :
 μή μ' ἀπαιρόμενον πόλιος πεδίουδε νοήσῃ
 καὶ με μεταίξας μάρψῃ ταχέεσσι πόδεσσιν·

οὐκέτ' ἔπειτ' ἔσται θάνατον καὶ κῆρας ἀλύξαι· 565
 λίην γὰρ κρατερός περὶ πάντων ἔστ' ἀνθρώπων.
 εἰ δέ κέν οἱ προπάροιθε πόλιος κατεναντίον ἔλθω·
 καὶ γάρ θην τούτῳ τρωτὸς χρώς ὀξεί χαλκῷ,
 ἐν δὲ ἴα ψυχῇ, θνητὸν δέ ἔφασ' ἀνθρώποι
 ἔμμεναι· αὐτὰρ οἱ Κρονίδης Ζεὺς κῦδος ὀπάξει." 570

ὥς εἰπὼν Ἀχιλλῆα ἀλεὶς μένειν, ἐν δέ οἱ ἦτορ
 ἄλκιμον ὠρμάτο πτολεμίζειν ἠδὲ μάχεσθαι.
 ἦύτε πάρδαλις εἴσι βαθείης ἐκ ξυλόχοιο
 ἀνδρὸς θηρητῆρος ἐναντίον, οὐδέ τι θυμῷ
 ταρβεῖ οὐδὲ φοβεῖται, ἐπεὶ κεν ὑλαγμὸν ἀκούσῃ· 575
 εἴ περ γὰρ φθάμενός μιν ἦ οὐτάσῃ ἠὲ βάλῃσιν,
 ἀλλὰ τε καὶ περὶ δουρὶ πεπαρμένῃ οὐκ ἀπολήγει
 ἀλκῆς, πρὶν γ' ἠὲ ξυμβλήμεναι ἠὲ δαμῆναι·
 ὥς Ἀντήνορος υἱὸς ἀγαυοῦ, δῖος Ἀγήνωρ,
 οὐκ ἔθελεν φεύγειν, πρὶν πειρήσαιτ' Ἀχιλλῆος, 580
 ἀλλ' ὃ γ' ἄρ' ἀσπίδα μὲν πρόσθ' ἔσχετο πάντοσ'
 εἴσῃν,

ἐγχεῖν δ' αὐτοῖο τιτύσκετο, καὶ μέγ' αὐτεῖ·
 " ἦ δὴ που μάλ' ἔολπας ἐνὶ φρεσί, φαίδιμ' Ἀχιλλεῦ,
 ἡματι τῷδε πόλιν πέρσειν Τρώων ἀγερῶχων·
 ἡνέπυτί· ἦ τ' ἔτι πολλὰ τετεύξεσαι ἄλγε' ἐπ' αὐτῇ.
 ἐν γάρ οἱ πολέες τε καὶ ἄλκιμοι ἀνέρες εἰμέν, 586
 οἳ κε πρόσθε φίλων τοκέων ἀλόχων τε καὶ υἱῶν
 Ἴλιον εἰρυνόμεσθα· σὺ δ' ἐνθάδε πότμον ἐφέψεις,
 ὧδ' ἔκπαγλος ἐὼν καὶ θαρσαλέος πολεμιστής."

Apollo, taking the form of Agenor, beguileth Achilles to chase him over the plain, while the Trojans get safe into the town.

ἦ ῥα καὶ ὄξυν ἄκοντα βαρείης χειρὸς ἀφῆκε, 590
καί ῥ' ἔβαλε κνήμην ὑπὸ γούνατος οὐδ' ἀφάμαρτεν·
ἀμφὶ δέ οἱ κνημὶς νεοτεύκτου κασσιτέριοιο
σμερδαλέον κονάβησε· πάλιν δ' ἀπὸ χαλκὸς ὄρουσε
βλημένου, οὐδ' ἐπέρησε, θεοῦ δ' ἠρύκακε δῶρα.

Πηλεΐδης δ' ὠρμήσατ' Ἀγήνορος ἀντιθέοιο 595
δεύτερος· οὐδὲ ἔασεν Ἀπόλλων κῦδος ἀρέσθαι,
ἀλλὰ μιν ἐξήρπαξε, κάλυψε δ' ἄρ' ἥρι πολλῇ,
ἡσύχιον δ' ἄρα μιν πολέμου ἔκπεμπε νέεσθαι.

αὐτὰρ ὁ Πηλεΐωνα δόλῳ ἀποέργαθε λαοῦ·
αὐτῷ γὰρ ἐκάεργος Ἀγήνορι πάντα εἰκῶς 600
ἔστη πρόσθε ποδῶν, ὁ δ' ἐπέσσυτο ποσσὶ διώκειν.
εἷος ὁ τὸν πεδίοιο διώκετο πυροφόροιο,

τρέψας παρ ποταμὸν βαθυδινήεντα Σκάμανδρον,
τυτθὸν ὑπεκπροθέοντα· δόλῳ δ' ἄρ' ἔθελγεν Ἀπόλ-
λων,

ὥς αἰεὶ ἔλποιτο κιχήσεσθαι ποσὶν οἷσι· 605

τόφρ' ἄλλοι Τρῶες πεφοβημένοι ἵλθον ὀμίλῳ
ἀσπᾶσιοι προτὶ ἄστν, πόλις δ' ἔμπλητο ἀλέντων·
οὐδ' ἄρα τοί γ' ἔτλαν πόλιος καὶ τείχεος ἐκτὸς
μεῖναι ἔτ' ἀλλήλους, καὶ γνῶμεναι, ὅς τε πεφεύγοι
ὅς τ' ἔθαν' ἐν πολέμῳ· ἀλλ' ἐσσυμένως ἐσέχυντο 610
εἰς πόλιν, ὅν τινα τῶν γε πόδες καὶ γούνα σαώσαι.

ΙΛΙΑΔΟΣ Χ

Ἕκτορος ἀναίρεσις.

Apollo declareth himself to Achilles.

ὥς οἱ μὲν κατὰ ἔστυ, πεφυζότες ἤνυτε νεβροί,
ἰδρῶ ἀπεψύχοντο πῖον τ' ἀκέοντό τε δίψαν
κεκλιμένοι καλῇσιν ἐπάλξεσιν· αὐτὰρ Ἀχαιοὶ
τείχεος ἄσπον ἴσαν σάκε' ὥμοισι κλίναντες.

Ἕκτορα δ' αὐτοῦ μείναι ὅλοιη μοῖρα πέδησεν, 5
Ἴλίοο προπάροιθε πυλάων τε Σκαιίων.

αὐτὰρ Πηλεΐωνα προσηύδα Φοῖβος Ἀπόλλων·

“τίπτε με, Πηλέος υἱέ, ποσὶν ταχέεσσι διώκεις,
αὐτὸς θνητὸς ἐὼν θεὸν ἄμβροτον ; οὐδέ νύ πώ με
ἔγνωσ, ὥς θεός εἰμι, σὺ δ' ἀσπερχὲς μενεαίνεις. 10
ἦ νύ τοι οὐ τι μέλει Τρώων πόνος, οὐς ἐφόβησας,
οἳ δὴ τοι εἰς ἄστυ ἄλεν, σὺ δὲ δεῦρο λιάσθης.
οὐ μὲν με κτενέεις, ἐπεὶ οὐ τοι μόρσιμός εἰμι.”

τὸν δὲ μέγ' ὀχθήσας προσέφη πόδας ὠκὺς
Ἀχιλλεύς·

“ἔβλαψάς μ', ἐκάεργε, θεῶν ὀλοώτατε πάντων, 15
ἐνθάδε νῦν τρέψας ἀπὸ τείχεος· ἦ κ' ἔτι πολλοὶ
γαῖαν ὑδάξ εἶλον πρὶν Ἴλιον εἰσαφικέσθαι.
νῦν δ' ἐμὲ μὲν μέγα κῦδος ἀφείλεο, τοὺς δὲ σάωσας

ῥηιδίως, ἐπεὶ οὐ τι τίσιν γ' ἔδειςας ὀπίσσω·
ἢ σ' ἂν τισαίμην, εἴ μοι δύναμις γε παρείη.” 20

ὥς εἰπὼν προτὶ ἄστν μέγα φρονέων ἐβεβήκει,
σευάμενος ὥς θ' ἵππος ἀεθλοφόρος σὺν ὄχεσφιν,
ὅς ῥά τε ῥεῖα θέησι τιταινόμενος πεδίοιο·
ὥς Ἀχιλεὺς λαιψήρὰ πόδας καὶ γούνατ' ἐνώμα.

Priam from the walls vainly callth Hektor to come into the city.

τὸν δ' ὁ γέρων Πρίαμος πρῶτος ἶδεν ὀφθαλμοῖσι
παμφαίνονθ' ὥς τ' ἄστέρ' ἐπεσσύμενον πεδίοιο, 26
ὅς ῥά τ' ὀπώρης εἴσιν, ἀρίζηλοι δέ οἱ αὐγαὶ
φαίνονται πολλοῖσι μετ' ἀστράσι νυκτὸς ἀμολγῶ,
ὃν τε κύν' Ὀρίωνος ἐπὶ κλησιν καλέουσι·
λαμπρότατος μὲν ὃ γ' ἐστί, κακὸν δέ τε σῆμα
τέτυκται, 30

καὶ τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν·
ὥς τοῦ χαλκὸς ἔλαμπε περὶ στήθεσσι θεόντος.
ᾧ μωξεν δ' ὁ γέρων, κεφαλὴν δ' ὃ γε κόψατο χερσὶν
ὑψόσ' ἀνασχόμενος, μέγα δ' οἰμῳξας ἐγεγώνει
λίσσόμενος φίλον υἷον· ὁ δὲ προπάροιθε πυλίων 35
ἐστήκει, ἄμοτον μεμαῶς Ἀχιλῇ μάχεσθαι·
τὸν δ' ὁ γέρων ἐλεεινὰ προσηύδα χεῖρας ὀρεγνύς·
“Ἐκτορ, μή μοι μίμνε, φίλον τέκος, ἀνέρα τοῦτον
οἶος ἄνευθ' ἄλλων, ἵνα μὴ τάχα πότμον ἐπίσπης
Πηλεΐωνι δαμείς, ἐπεὶ ἢ πολὺν φέρτερός ἐστι, 40
σχέτλιος· αἶθε θεοῖσι φίλος τοσσόνδε γένοιτο,
ὅσσον ἐμοί· τάχα κέν ἐκύνες καὶ γῦπες ἔδοιεν
κείμενον· ἢ κέ μοι αἶνὸν ἀπὸ πρᾶπίδων ἄχος ἔλθοι·
ὅς μ' υἷων πολλῶν τε καὶ ἐσθλῶν εὖνιν ἔθηκε,
κτείνων καὶ περνὰς νήσων ἐπὶ τηλεδαπάων. 45
καὶ γὰρ νῦν δύο παῖδε, Λυκάονα καὶ Πολύδωρον,
οὐ δύναμαι ἰδέειν Τρώων εἰς ἄστν ἀλέντων,

τούς μοι Λαοθόη τέκετο, κρείουσα γυναικῶν.
 ἀλλ' εἰ μὲν ζώουσι μετὰ στρατῷ, ἢ τ' ἂν ἔπειτα
 χαλκοῦ τε χρυσοῦ τ' ἀπολυσόμεθ'· ἔστι γὰρ
 ἔνδον· 50

πολλὰ γὰρ ὥπασε παιδὶ γέρων ὀνομάκλυτος Ἄλτης.
 εἰ δ' ἤδη τεθνᾶσι καὶ εἰν' Ἀίδαο δόμοισιν,
 ἄλγος ἐμῷ θυμῷ καὶ μητέρι, τοὶ τεκόμεσθα·
 λαοῖσιν δ' ἄλλοισι μινυνθαδιώτερον ἄλγος
 ἔσσεται, ἣν μὴ καὶ σὺ θάνης Ἀχιλῇ δαμασθεῖς. 55
 ἀλλ' εἰσέρχεο τείχος, ἐμὸν τέκος, ὄφρα σαώσης
 Τρῶας καὶ Τρῳάς, μηδὲ μέγα κῦδος ὀρέξης
 Πηλεΐδῃ, αὐτὸς δὲ φίλης αἰῶνος ἀμερθῆς.
 πρὸς δ' ἐμὲ τὸν δύστηνον ἔτι φρονέοντ' ἐλέησον,
 δύσμορον, ὃν ῥα πατὴρ Κρονίδης ἐπὶ γήραος οὐδῶ
 αἴσῃ ἐν ἀργαλὴ φθίσει, κακὰ πόλλ' ἐπιδόντα, 61
 υἱάς τ' ὄλλυμένους ἐλκηθείσας τε θύγατρας,
 καὶ θαλίμους κεραῖζομένους, καὶ νήπια τέκνα
 βαλλόμενα προτὶ γαίῃ ἐν αἰνῇ δηιοτήτι,
 ἐλκομένας τε νυοὺς ὀλοῆς ὑπὸ χερσὶν Ἀχαιῶν. 65
 αὐτὸν δ' ἂν πύματόν με κύνες πρῶτῃσι θύρῃσιν
 ὤμῃσιν ἐρύουσιν, ἐπεὶ κέ τις ὀξείῃ χαλκῷ
 τύψας ἠὲ βαλὼν ρεθέων ἐκ θυμὸν ἔλῃται·
 οὓς τρέφον ἐν μεγάροισι τραπεζῆας θυραωρούς,
 οἳ κ' ἐμὸν αἶμα πιόντες ἀλύσσοντες περὶ θυμῷ 70
 κείσονται ἐν προθύροισι. νέφ δέ τε πάντ' ἐπέοικεν,
 ἀρηικταμένῳ, δεδαῖγμένῳ ὀξείῃ χαλκῷ
 κεῖσθαι· πάντα δὲ καλὰ θανόντι περ, ὅττι φανήη·
 ἀλλ' ὅτε δὴ πολίον τε κάρη πολίον τε γένειον
 αἰδῶ τ' αἰσχύνωσι κύνες κταμένοιο γέροντος, 75
 τοῦτο δὴ οἴκτιστον πέλεται δειλοῖσι βροτοῖσιν."

Neither will Hektor hearken to his mother.

ἦ ῥ' ὁ γέρων. πολιὰς δ' ἄρ' ἀνὰ τρίχας ἔλκετο
 χερσὶ
 τίλλων ἐκ κεφαλῆς· οὐδ' Ἔκτορι θυμὸν ἔπειθε.
 μήτηρ δ' αὖθ' ἐτέρωθεν ὀδύρετο δάκρυ χέουσα,
 κόλπον ἀνιεμένη, ἐτέρηφι δὲ μαζὸν ἀνέσχε· 80
 καί μιν δάκρυ χέουσ' ἔπεα πτερόεντα προσηύδα·
 “Ἔκτορ, τέκνον ἐμόν, τάδε τ' αἶδεο καὶ μ' ἐλέησον
 αὐτήν, εἴ ποτέ τοι λαθικηδέα μαζὸν ἐπέσχον,
 τῶν μνήσαι, φίλε τέκνον, ἄμυνε δὲ δήιον ἄνδρα
 τείχεος ἐντὸς ἑών, μηδὲ πρόμος ἵστασο τούτῳ· 85
 σχέτλιος· εἴ περ γάρ σε κατακτάνη, οὐ σ' ἔτ'
 ἐγὼ γε
 κλαύσομαι ἐν λεχέεσσι, φίλον θάλλος, ὃν τέκον αὐτή,
 οὐδ' ἄλοχος πολύδωρος· ἀνευθε δέ σε μέγα νῶιν
 Ἀργείων παρὰ νηυσὶ κύνες ταχέες κατέδονται.”

Hektor awaiteth Achilles.

ὥς τῷ γε κλαίοντε προσαυδήτην φίλον υἱὸν 90
 πολλὰ λισσομένῳ· οὐδ' Ἔκτορι θυμὸν ἔπειθον,
 ἀλλ' ὃ γε μίμν' Ἀχιλλῆα πελώριον ἄσσαν ἰόντα.
 ὥς δὲ δράκων ἐπὶ χειρὶ ὀρέστερος ἄνδρα μένησι,
 βεβρωκὼς κακὰ φάρμακ'· ἔδν δέ τέ μιν χόλος αἰνός,
 σμερδαλέον δὲ δέδορκεν ἐλίσσόμενος περὶ χειρὶ· 95
 ὥς Ἔκτωρ ἄσβεστον ἔχων μένος οὐχ ὑπεχώρει,
 πύργῳ ἔπι προύχοντι φαεινὴν ἀσπίδ' ἐρείσας.
 ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
 “ὦ μοι ἐγών· εἰ μὲν κε πύλας καὶ τείχεα δύω,
 Πουλυδάμας μοι πρῶτος ἐλεγχείην ἀναθήσει, 100
 ὅς μ' ἐκέλευε Τρῳσὶ ποτὶ πτόλιν ἡγήσασθαι
 νύχθ' ὑπο τήνδ' ὀλοήν, ὅτε τ' ὤρετο δῖος Ἀχιλλεύς.

ἀλλ' ἐγὼ οὐ πιθόμην· ἦ τ' ἂν πολὺ κέρδιον ἦεν.
 νῦν δ', ἐπεὶ ὤλεσα λαὸν ἀτασθαλίῃσιν ἐμήσιν,
 αἰδέομαι Τρῶας καὶ Τρωάδας ἐλκεσιπέπλους, 105
 μή ποτέ τις εἴπῃσι κακώτερος ἄλλος ἐμεῖο·
 "Ἐκτωρ ἦφι βίῃφι πιθήσας ὤλεσε λαόν."
 ὥς ἐρέουσιν· ἐμοὶ δὲ τότ' ἂν πολὺ κέρδιον εἶη
 ἄντην ἢ Ἀχιλῆα κατακτείναντα νέεσθαι
 ἢέ κεν αὐτὸν ὀλέσθαι εὐκλειῶς πρὸ πόλης. 110
 εἰ δέ κεν ἀσπίδα μὲν καταθείομαι ὀμφαλόεσσιν
 καὶ κόρυθα βριαρὴν, δόρυ δὲ πρὸς τεῖχος ἐρείσας
 αὐτὸς ἰὼν Ἀχιλῆος ἀμύμονος ἀντίος ἔλθω
 καὶ οἱ ὑπόσχωμαι Ἑλένην καὶ κτήμαθ' ἅμ' αὐτῇ
 πάντα μάλ', ὅσσα τ' Ἀλέξανδρος κοίλῃς ἐνὶ νηυσὶν
 ἠγάγετο Τροίην, ἦ τ' ἔπλετο νείκεος ἀρχή, 116
 δωσέμεν Ἀτρεΐδῃσιν ἄγειν, ἅμα δ' ἀμφὶς Ἀχαιοῖς
 ἄλλ' ἀποδάσσεσθαι, ὅσσα πτόλις ἦδε κέκευθε·
 Τρωσὶν δ' αὖ μετόπισθε γερούσιον ὄρκον ἔλωμαι
 μή τι κατακρύψειν, ἀλλ' ἄνδιχα πάντα δάσσεσθαι 120
 [κτῆσιν, ὅσῃν πτολίεθρον ἐπήρατον ἐντὸς ἔργει].
 ἀλλὰ τί ἦ μοι ταῦτα φίλος διελέξατο θυμός ;
 μή μιν ἐγὼ μὲν ἴκωμαι ἰὼν, ὃ δέ μ' οὐκ ἐλεήσει
 οὐδέ τί μ' αἰδέσεται, κτενέει δέ με γυμνὸν ἔοντα
 αὐτῶς ὥς τε γυναῖκα, ἐπεὶ κ' ἀπὸ τεύχεα δύω. 125
 οὐ μὲν πῶς νῦν ἔστιν ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης
 τῷ ὀαριζέμεναι, ἃ τε παρθένος ἠΐθεός τε,
 παρθένος ἠΐθεός τ' ὀαρίζετον ἀλλήλοιν.
 βέλτερον αὐτ' ἐριδι ξυνελαυνέμεν ὅττι τάχιστα·
 εἶδομεν, ὅπποτέρῳ κεν Ὀλύμπιος εὖχος ὀρέξῃ." 130

Hektor fleeth before Achilles, who chuseth him round the city.

ὥς ὄρμαινε μένων, ὃ δέ οἱ σχεδὸν ἦλθεν
 Ἀχιλλεύς

ἴσος ἐνναλίῳ, κορυθαίκι πτολεμιστῇ,
 σείων Πηλιάδα μελίνην κατὰ δεξιὸν ὄμον
 δεινὴν· ἀμφὶ δὲ χαλκὸς ἐλάμπετο εἵκελος αὐγῇ
 ἢ πυρὸς αἶθομένου ἢ ἡελίου ἀνιόντος. 135

Ἔκτορα δ', ὡς ἐνόησεν, ἔλε τρόμος· οὐδ' ἄρ' ἔτ' ἔτλη
 αὖθι μένειν, ὀπίσω δὲ πύλας λίπε, βῆ δὲ φοβηθείς.
 Πηλεΐδης δ' ἐπόρουσε ποσὶ κραιπνοῖσι πεποιθώς.
 ἥύτε κίρκος ὄρεσφιν, ἐλαφρότατος πετεηνῶν,
 ῥηιδίως οἶμησε μετὰ τρήρωνα πέλειαν. 140

ἢ δέ θ' ὑπαιθα φοβεῖται, ὃ δ' ἐγγύθεν ὄξυ λεληκώς
 ταρφέ' ἐπαῖσσει, ἐλέειν τέ ἔθυμὸς ἀνώγει.
 ὥς ἄρ' ὃ γ' ἐμμεμαὼς ἰθὺς πέτετο, τρέσε δ' Ἔκτωρ
 τεῖχος ὑπο Τρώων, λαιψήρὰ δὲ γούνατ' ἐνώμα.
 οἱ δὲ παρὰ σκοπιὴν καὶ ἐρινεὸν ἠνεμόεντα 145

τείχεος αἰὲν ὑπέκ κατ' ἀμαξιτὸν ἐσσεύοντο,
 κρουνῶ δ' ἵκανον καλλιρρόω· ἔνθα δὲ πηγαὶ
 δοιαὶ ἀναΐσσουσι Σκαμάνδρου δινήεντος·
 ἢ μὲν γάρ θ' ὕδατι λιαρῶ ρέει, ἀμφὶ δὲ καπνὸς
 γίγνεται ἐξ αὐτῆς ὡς εἰ πυρὸς αἶθομένοιο. 150

ἢ δ' ἐτέρη θέρεϊ προρέει εἰκυῖα χαλάζῃ
 ἢ χιόνι ψυχρῇ ἢ ἐξ ὕδατος κρυστάλλῳ.
 ἔνθα δ' ἐπ' αὐτῶν πλυνοὶ εὐρέες ἐγγὺς ἔασι
 καλοὶ λαῖνεοι, ὅθι εἴματα σιγαλόεντα
 πλύνεσκον Τρώων ἄλοχοι καλαί τε θύγατρες 155

τὸ πρὶν ἐπ' εἰρήνης, πρὶν ἐλθεῖν νῆας Ἀχαιῶν.
 τῇ ῥα παραδραμέτην, φεύγων, ὃ δ' ὀπισθε διώκων·
 πρόσθε μὲν ἐσθλὸς ἔφευγε, δίωκε δέ μιν μέγ'

ἀμείνων,

καρπαλίμως, ἐπεὶ οὐχ ἱερόιον οὐδὲ βοεῖην
 ἀρνύσθην, ἃ τε ποσσὶν ἀέθλια γίγνεται ἀνδρῶν, 160
 ἀλλὰ περὶ ψυχῆς θεόν Ἔκτορος ἵπποδάμοιο.
 ὥς δ' ὅτ' ἀεθλοφόροι περὶ τέρματα μώνυχες ἵπποι

ρίμφα μάλα τρωχῶσι· τὸ δὲ μέγα κεῖται ἄεθλον,
 ἢ τρίπος ἢ γυνή, ἀνδρὸς κατατεθνηῶτος·
 ὥς τὰ τρεῖς Πριάμοιο πόλιν περιδινηθήτην 165
 καρπαλίμοισι πόδεσσι· θεοὶ δ' ἐς πάντες ὁρῶντο.

Zeus hath pity for Hektor, but suffereth Athene to work her will.

τοῖσι δὲ μύθων ἦρχε πατήρ ἀνδρῶν τε θεῶν τε·
 “ὦ πόποι, ἦ φίλον ἄνδρα διωκόμενον περὶ τείχος
 ὀφθαλμοῖσιν ὁρῶμαι· ἐμὸν δ' ὀλοφύρεται ἦτορ
 Ἐκτορος, ὅς μοι πολλὰ βοῶν ἐπὶ μηρί' ἔκην 170
 Ἰδης ἐν κορυφῇσι πολυπτύχου, ἄλλοτε δ' αὖτε
 ἐν πόλει ἀκροτάτῃ· νῦν αὖτέ ἐ δῖος Ἀχιλλεὺς
 ἄστνυ πέρι Πριάμοιο ποσὶν ταχέεσσι διώκει.
 ἀλλ' ἄγετε φράζεσθε, θεοί, καὶ μητιάσθε,
 ἥέ μιν ἐκ θανάτοιο σάωσομεν ἢέ μιν ἤδη 175
 Πηλεΐδῃ Ἀχιλῆϊ δαμάσσομεν ἐσθλὸν εἶοντα.”

τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
 “ὦ πάτερ ἀργικέραυνε κελαινεφές, οἶον ἔειπες·
 ἄνδρα θνητὸν εἶοντα, πάλαι πεπρωμένον αἴσῃ,
 ἂψ ἐθέλεις θανάτοιο δυσηχέος ἐξαναλῦσαι ; 180
 ἔρδ'· ἀτὰρ οὐ τοι πάντες ἐπαινέομεν θεοὶ ἄλλοι.”

τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα
 Ζεὺς·

“θάρσει, τριτογένεια, φίλον τέκος· οὐ νύ τι θυμῷ
 πρόφρονι μυθέομαι, ἐθέλω δέ τοι ἥπιος εἶναι·
 ἔρξον, ὅπῃ δὴ τοι νόος ἔπλετο, μηδέ τ' ἐρώει.” 185
 ὥς εἰπὼν ὥτρυνε πάρος μεμαυῖαν Ἀθήνην·
 βῆ δὲ κατ' Οὐλύμποιο καρήνων αἵξασα.

Zeus doometh Hektor to die. Athene biddeth Achilles rest from pursuing, while she shall persuade Hektor to confront him.

Ἐκτορα δ' ἀσπερχές κλονέων ἔφεπ' ὠκύς
 Ἀχιλλεύς.

ὥς δ' ὅτε νεβρὸν ὄρεσφι κύων ἐλάφοιο δίηται,
 ὄρσας ἐξ εὐνῆς, διὰ τ' ἄγκεα καὶ διὰ βήσσας· 190
 τὸν δ' εἴ πέρ τε λάθῃσι καταπτήξας ὑπὸ θάμνῳ,
 ἀλλὰ τ' ἀνιχνεύων θέει ἔμπεδον, ὅφρα κεν εὖρῃ·
 ὥς Ἴκτωρ οὐ λῆθε ποδώκεα Πηλεΐωνα.
 ὅσσάκι δ' ὀρμήσειε πυλάων Δαρδανιάων
 ἀντίον ἀίξεσθαι, ἐυδμήτους ὑπὸ πύργους, 195
 εἴ πὼς οἱ καθύπερθεν ἀλάλκοιεν βελέεσσι,
 τοσσάκι μιν προπάροιθεν ἀποτρέψασκε παραφθὰς
 πρὸς πεδίον, αὐτὸς δὲ ποτὶ πτόλιος πέτετ' αἰεΐ.
 ὥς δ' ἐν ὀνείρῳ οὐ δύναται φεύγοντα διώκειν·
 οὔτ' ἄρ' ὁ τὸν δύναται ὑποφεύγειν οὔθ' ὁ διώκειν· 200
 ὥς ὁ τὸν οὐ δύνατο μάρψαι ποσὶν οὔδ' ὃς ἀλύξαι.
 πὼς δέ κεν Ἴκτωρ κῆρας ὑπεξέφυγεν θανάτιοι,
 εἰ μὴ οἱ πύματόν τε καὶ ὕστατον ἦντετ' Ἀπόλλων
 ἐγγύθεν, ὃς οἱ ἐπῶρσε μένος λαιψηρά τε γούνα;
 ἄλλοισιν δ' ἀνένευε καρῆατι διὸς Ἀχιλλεύς, 205
 οὔδ' ἔα ἰέμεναι ἐπὶ Ἴκτορι πικρὰ βέλεμνα,
 μὴ τις κῦδος ἄροιτο βαλὼν, ὁ δὲ δεύτερος ἔλθοι.
 ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπὶ κρουνοὺς ἀφίκοντο,
 καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα,
 ἐν δ' ἐτίθει δύο κῆρε τανηλεγέος θανάτιοι, 210
 τὴν μὲν Ἀχιλλῆος, τὴν δ' Ἴκτορος ἵπποδάμοιο,
 ἔλκε δὲ μέσσα λαβὼν· ῥέπε δ' Ἴκτορος αἵσιμον
 ἦμαρ,
 ὥχeto δ' εἰς Αἶδαο, λίπεν δέ εἰ Φοῖβος Ἀπόλλων.
 Πηλεΐωνα δ' ἵκανε θεὰ γλαυκῶπις Ἀθήνη,
 ἀγχοῦ δ' ἵσταμένη ἔπεα πτερόεντα προσηύδα· 215
 “ νῦν δὴ νῶί γ' ἔολπα, δίφιλε φαίδιμ' Ἀχιλλεῦ,
 οἴσεσθαι μέγα κῦδος Ἀχαιοῖσι προτὶ νῆας,
 Ἴκτορα δηώσαντε μάχης αἰτὼν περ ἑόντα.
 οὔ οἱ νῦν ἔτι γ' ἔστι πεφυγμένον ἄμμε γενέσθαι,

οὐδ' εἴ κεν μάλα πολλὰ πάθοι ἐκάεργος Ἀπόλλων
 προπροκυλινδόμενος πατρὸς Διὸς αἰγιόχοιο. 221
 ἀλλὰ σὺ μὲν νῦν στήθι καὶ ἄμπνυε, τόνδε δ'
 ἐγὼ τοι
 οἰχομένη πεπιθήσω ἐναντίβιον μαχέσασθαι.”

Athene, in the form of Deiphobos, beguileth Hector to face Achilles.

ὥς φάτ' Ἀθηναίη, ὃ δ' ἐπείθετο, χαῖρε δὲ θυμῷ,
 στῇ δ' ἄρ' ἐπὶ μελίσς χαλκογλώχινος ἐρεισθείς. 225
 ἢ δ' ἄρα τὸν μὲν ἔλειπε, κιχήσατο δ' Ἑκτορα δῖον
 Δηϊφόβῳ εἰκυῖα δέμας καὶ ἀτειρέα φωνήν·
 ἀγχοῦ δ' ἵσταμένη ἔπεα πτερόεντα προσηύδα·
 “ ἦθεῖ, ἦ μάλα δὴ σε βιάζετο ὤκυς Ἀχιλλεύς,
 ἄστνυ πέρι Πριάμοιο ποσὶν ταχέεσσι διώκων. 230
 ἀλλ' ἄγε δὴ στέωμεν καὶ ἀλεξώμεσθα μένοντες.”

τὴν δ' αὖτε προσέειπε μέγας κορυθαίολος Ἑκτωρ·
 “ Δηϊφοβ', ἦ μὲν μοι τὸ πάρος πολὺ φίλτατος
 ἦσθα

γνωτῶν, οὓς Ἑκάβη ἠδὲ Πρίαμος τέκε παῖδας·
 νῦν δ' ἔτι καὶ μᾶλλον νοέω φρεσὶ τιμήσασθαι, 235
 ὥς ἔτλης ἐμεῦ εἵνεκ', ἐπεὶ ἴδες ὀφθαλμοῖσι,
 τείχεος ἐξελθεῖν, ἄλλοι δ' ἔντοσθε μένουσι.”

τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
 “ ἦθεῖ, ἦ μὲν πολλὰ πατὴρ καὶ πότνια μήτηρ
 λίσσονθ' ἐξείης γουνούμενοι, ἀμφὶ δ' ἑταῖροι, 240
 αὐθι μένειν· τοῖον γὰρ ὑποτρομέουσιν ἅπαντες·
 ἀλλ' ἐμὸς ἔνδοθι θυμὸς ἐτείρετο πένθεϊ λυγρῷ.
 νῦν δ' ἰθὺς μεμαῶτε μαχώμεθα, μηδέ τι δούρων
 ἔστω φειδωλή, ἵνα εἴδομεν, εἴ κεν Ἀχιλλεύς
 νῶϊ κατακτείνας ἔναρα βροτόεντα φέρηται 245
 νῆας ἐπὶ γλαφυράς, ἦ κεν σῶ δουρὶ δαμείη.”

Hektor would make a covenant with Achilles, but Achilles answereth him with scorn.

ὥς φαμένη καὶ κερδοσύνη ἡγήσατ' Ἀθήνη.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
τὸν πρότερος προσέειπε μέγας κορυθαίολος Ἔκτωρ·
“οὐ σ' ἔτι, Πηλέος υἱέ, φοβήσομαι, ὥς τὸ πάρος
περ 250

τρὶς περὶ ἄστνυ μέγα Πριάμου δῖον οὐδέ ποτ' ἔτλην
μεῖναι ἐπερχόμενον· νῦν αὖτέ με θυμὸς ἀνῆκε
στήμεναι ἀντία σείῳ· ἔλοιμί κεν ἢ κεν ἀλοίην.
ἀλλ' ἄγε δεῦρο θεοὺς ἐπιδώμεθα· τοὶ γὰρ ἄριστοι
μάρτυροι ἔσσονται καὶ ἐπίσκοποι ἁρμονιάων. 255
οὐ γὰρ ἐγὼ σ' ἔκπαγλον ἀεικιῶ, αἶ κεν ἐμοὶ Ζεὺς
δώῃ καμμονίην, σὴν δὲ ψυχὴν ἀφέλωμαι.
ἀλλ' ἐπεὶ ἄρ' κέ σε συλήσω κλυτὰ τεύχε', Ἀχιλλεῦ,
νεκρὸν Ἀχαιοῖσιν δώσω πάλιν· ὧς δὲ σὺ ῥέζειν.”

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς
Ἀχιλλεύς· 260

“Ἐκτορ, μή μοι, ἄλαστε, συνημοσύνας ἀγόρευε.
ὥς οὐκ ἔστι λέουσι καὶ ἀνδράσιν ὄρκια πιστά,
οὐδὲ λύκοι τε καὶ ἄρνες ὁμόφρονα θυμὸν ἔχουσιν,
ἀλλὰ κακὰ φρονέουσιν διαμπερὲς ἀλλήλοισιν,
ὥς οὐκ ἔστ' ἐμὲ καὶ σὲ φιλήμεναι, οὐδέ τι νῶιν 265
ὄρκια ἔσσονται πρίν γ' ἢ ἑτερόν γε πεσόντα
αἵματος ἄσαι Ἄρηα ταλαύρινον πολεμιστήν.
παντοίης ἀρετῆς μιμνήσκειο· νῦν σε μάλα χρὴ
αἰχμητὴν τ' ἔμεναι καὶ θαρσαλέον πολεμιστήν.
οὐ τοι ἔτ' ἔσθ' ὑπάλυξις, ἄφαρ δέ σε Παλλὰς
Ἀθήνη 270

ἔγχει ἐμῷ δαμῖα· νῦν δ' ἀθρόα πάντ' ἀποτίσεις,
κῆδε' ἐμῶν ἐτάρων, οὓς ἔκτανες ἔγχεϊ θύων.”

How Hektor fought with Achilles.

ἦ ῥα καὶ ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος·
καὶ τὸ μὲν ἄντα ἰδὼν ἠλεύατο φαίδιμος Ἔκτωρ·
ἔξετο γὰρ προΐδων, τὸ δ' ὑπέρπτατο χάλκεον
ἔγχος, 275

ἐν γαίῃ δ' ἐπάγη· ἀνὰ δ' ἤρπασε Παλλὰς Ἀθήνη,
ἄψ δ' Ἀχιλῇ δίδου, λάθε δ' Ἔκτορα ποιμένα
λαῶν.

Ἔκτωρ δὲ προσέειπεν ἀμύμονα Πηλεΐωνα·

“ἡμβροτες, οὐδ' ἄρα πῶ τι, θεοῖς ἐπιείκελ'
Ἀχιλλεῦ,

ἐκ Διὸς ἠείδης τὸν ἐμὸν μόνον· ἦ τοι ἔφης γε· 280

ἀλλὰ τις ἀρτιεπὴς καὶ ἐπὶ κλοπος ἔπλεο μύθων,
ὄφρα σ' ὑποδείσας μένεος ἀλκῆς τε λάθωμαι.

οὐ μὲν μοι φεύγοντι μεταφρένω ἐν δόρυ πῆξεις,
ἀλλ' ἰθὺς μεμαῶτι διὰ στήθεσφιν ἔλασσον,

εἴ τοι ἔδωκε θεός· νῦν αὖτ' ἐμὸν ἔγχος ἄλειαί 285

χάλκεον· ὥς δὴ μιν σῶ ἐνὶ χροῖ πᾶν κομίσαιο·

καί κεν ἐλαφρότερος πόλεμος Τρώεσσι γένοιτο

σεῖο καταφθιμένοιο· σὺ γάρ σφισι πῆμα μέγιστον.”

Hektor is advised of Athene's guile.

ἦ ῥα καὶ ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος,
καὶ βάλε Πηλεΐδαο μέσον σάκος οὐδ' ἀφάμαρτε· 290
τῆλε δ' ἀπεπλάγχθη σάκεος δόρυ. χῶσατο δ'

Ἔκτωρ,

ὅττι ῥά οἱ βέλος ὠκὺ ἐτώσιον ἔκφυγε χειρός,

στή δὲ κατηφήσας, οὐδ' ἄλλ' ἔχε μείλινον ἔγχος.

Δηΐφοβον δ' ἐκάλει λευκάσπιδα μακρὸν αὔσας·

ἦτεέ μιν δόρυ μακρόν· ὁ δ' οὐ τί οἱ ἐγγύθεν ἦεν. 295

Ἔκτωρ δ' ἔγνω ἦσιν ἐνὶ φρεσὶ φώνησέν τε·

“ὦ πόποι, ἦ μάλα δὴ με θεοὶ θανατόνδε κάλεσσαν·
 Δηίφοβον γὰρ ἐγὼ γ’ ἐφάμην ἥρωα παρεῖναι·
 ἀλλ’ ὁ μὲν ἐν τείχει, ἐμὲ δ’ ἐξαπάτησεν Ἀθήνη.
 νῦν δὲ δὴ ἐγγύθι μοι θάνατος κακὸς οὐδέ τ’ ἀνευθεν,
 οὐδ’ ἀλέη· ἦ γὰρ ῥα πάλαι τό γε φίλτερον ἦεν 301
 Ζηνί τε καὶ Διὸς υἱὶ ἐκηβόλῳ, οἳ με πάρος γε
 πρόφρονες εἰρύατο· νῦν αὐτὲ με μοῖρα κιχάνει.
 μὴ μὰν ἀσπυδὶ γε καὶ ἀκλειῶς ἀπολοίμην,
 ἀλλὰ μέγα ῥέξας τι καὶ ἐσσομένοισι πυθέσθαι.” 305

Of the slaying of Hektor.

ὥς ἄρα φωνήσας εἰρύσσατο φάσγανον ὀξύ,
 τό οἱ ὑπὸ λαπάρην τέτατο μέγα τε στιβαρόν τε,
 οἷμησεν δὲ ἀλεῖς ὥς τ’ αἰετὸς ὑψιπετής,
 ὃς τ’ εἴσιν πεδίοιενδε διὰ νεφέων ἐρεβεννῶν
 ἀρπάζων ἢ ἄρ’ ἀμαλὴν ἢ πτώκα λαγῶν· 310
 ὥς Ἐκτωρ οἷμησε τινάσσων φάσγανον ὀξύ.
 ὠρμήθη δ’ Ἀχιλεὺς, μένεος δ’ ἐμπλήσατο θυμὸν
 ἀγρίοο, πρόσθεν δὲ σάκος στέρνοιο κάλυψε
 καλὸν δαιδάλεον, κόρυθι δ’ ἐπένευε φαεινῇ
 τετραφάλῳ· καλαὶ δὲ περισσεῖοντο ἔθειραι 315
 [χρύσεται, ἅς Ἥφαιστος ἱεὶ λόφον ἀμφὶ θαμειάς].
 οἷος δ’ ἀστὴρ εἴσι μετ’ ἀστράσι νυκτὸς ἀμολγῶ
 ἔσπερος, ὃς κάλλιστος ἐν οὐρανῷ ἴσταται ἀστήρ,
 ὥς αἰχμῆς ἀπέλαμπ’ εὐήκεος, ἣν ἄρ’ Ἀχιλλεὺς
 πάλλεν δεξιτερῇ φρονέων κακὸν Ἐκτορι δίῳ, 320
 εἰσορόων χροά καλόν, ὅπῃ εἵξειε μάλιστα.
 τοῦ δὲ καὶ ἄλλο τόσον μὲν ἔχε χροά χάλκεα τεύχη,
 καλά, τὰ Πατρόκλοιο βίην ἐνάριξε κατακτάς,
 φαίνεται δ’, ἦ κληῖδες ἀπ’ ὤμων ἀνχέν’ ἔχουσι,
 λαυκανίην, ἵνα τε ψυχῆς ὤκιστος ὄλεθρος· 325
 τῇ ῥ’ ἐπὶ οἱ μεμαῶτ’ ἔλασ’ ἔγχεϊ δῖος Ἀχιλλεὺς,

ἀντικρὺς δ' ἀπαλοῖο δι' αὐχένος ἤλυθ' ἀκωκή.
οὐδ' ἄρ' ἀπ' ἀσφάραγον μελή τάμε χαλκοβάρεια,
ὄφρα τί μιν προτιεῖποι ἀμειβόμενος ἐπέεσσιν.
ἤριπε δ' ἐν κούρης· ὁ δ' ἐπεύξατο δῖος Ἀχιλλεύς· 330
“Ἐκτορ, ἀτάρ που ἔφης Πατροκλῆ' ἐξεναρίζων
σῶς ἔσσεσθ', ἐμὲ δ' οὐδὲν ὀπίζεο νόσφιν ἔοντα,
νῆπιε· τοῖο δ' ἀνευθεν ἀοσσητῆρ μέγ' ἀμείνων
νηυσὶν ἔπι γλαφυρῆσιν ἐγὼ μετόπισθε λελείμμη,
ὅς τοι γούνατ' ἔλυσα. σὲ μὲν κύνες ἡδ' οἰωνοὶ 335
ἐλκήσουσ' αἰκῶς, τὸν δὲ κτεριούσιν Ἀχαιοί.”

How Hektor, dying, made a last request of Achilles, which was refused. He foretelleth Achilles' end, and so dieth.

τὸν δ' ὀλιγοδρανέων προσέφη κορυθαίολος Ἐκτωρ·
“λίσσομ' ὑπὲρ ψυχῆς καὶ γούνων σῶν τε τοκῆων,
μή με ἔα παρὰ νηυσὶ κύνας καταδάψαι Ἀχαιῶν,
ἀλλὰ σὺ μὲν χαλκόν τε ἄλῃς χρυσόν τε δέδεξο 340
δῶρα, τά τοι δώσουσι πατήρ καὶ πότνια μήτηρ,
σῶμα δὲ οἴκαδ' ἐμὸν δόμεναι πάλιν, ὄφρα πυρός με
Τρῶες καὶ Τρώων ἄλοχοι λελάχωσι θανόντα.”
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς
Ἀχιλλεύς·

“μή με, κύον, γούνων γουνάζεο μηδὲ τοκῆων· 345
αἱ γάρ πως αὐτόν με μένος καὶ θυμὸς ἀνείη
ὥμ' ἀποταμνόμενον κρέα ἔδμεναι, οἷά μ' ἔοργας,
ὥς οὐκ ἔσθ', ὅς σῆς γε κύνας κεφαλῆς ἀπαλλάλκοι.
οὐδ' εἴ κεν δεκάκῃς τε καὶ εἴκοσι νῆριτ' ἄποινα
στήσωσ' ἐνθάδ' ἄγοντες, ὑπόσχωνται δὲ καὶ ἄλλα,
οὐδ' εἴ κεν σ' αὐτὸν χρυσῷ ἐρύσασθαι ἀνώγοι 351
Δαρδανίδης Πρίαμος, οὐδ' ὧς σέ γε πότνια μήτηρ
ἐνθεμένη λεχέεσσι γοήσεται, ὃν τέκεν αὐτή,
ἀλλὰ κύνες τε καὶ οἰωνοὶ κατὰ πάντα δάσονται.”

τὸν δὲ καταθνήσκων προσέφη κορυθαίολος
Ἴκτωρ·

355

“ἦ σ’ ἐν γιννώσκων προτιόσσομαι, οὐδ’ ἄρ’
ἔμελλον

πείσειν· ἦ γὰρ σοί γε σιδήρεος ἐν φρεσὶ θυμός.
φράζεο νῦν, μή τοί τι θεῶν μήνιμα γένωμαι
ἤματι τῷ, ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων
ἐσθλὸν ἐόντ’ ὀλέσωσιν ἐνὶ Σκαιῇσι πύλῃσιν.”

360

ὥς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψε,
ψυχὴ δ’ ἐκ ρεθέων πταμένη Ἀιδόσδε βεβήκει
ὄν πότμον γοῶσα, λιποῦσ’ ἀδροτῆτα καὶ ἥβην.
τὸν καὶ τεθνηῶτα προσηύδα διὸς Ἀχιλλεύς·

“τέθναθι· κῆρα δ’ ἐγὼ τότε δέξομαι, ὅππότε κεν δῇ
Ζεὺς ἐθέλῃ τελέσαι ἡδ’ ἀθάνατοι θεοὶ ἄλλοι.”

366

*How the Achaeans, while admiring the body of Hector, pierced it with
their weapons.*

ἦ ῥα καὶ ἐκ νεκροῖο ἐρύσσατο χάλκεον ἔγχος,
καὶ τό γ’ ἀνευθεν ἔθηχ’, ὃ δ’ ἀπ’ ὤμων τεύχε’
ἐσύλα

αἱματόεντ’· ἄλλοι δὲ περίδραμον νῆες Ἀχαιῶν,
οἳ καὶ θηήσαντο φυὴν καὶ εἶδος ἀγητὸν

370

Ἴκτορος· οὐδ’ ἄρα οἵ τις ἀνουτητί γε παρέστη.
ὦδε δέ τις εἶπεςκεν ἰδὼν ἐς πλησίον ἄλλον·
“ὦ πόποι, ἦ μάλα δὴ μαλακώτερος ἀμφαφάσθαι
Ἴκτωρ ἢ ὅτε νῆας ἐνέπρησεν πυρὶ κηλέῳ.”

Achilles deriseth foul treatment of Hector's body.

ὥς ἄρα τις εἶπεςκε καὶ οὐτήσασκε παραστάς. 375
τὸν δ’ ἐπεὶ ἐξενάριξε ποδάρκης διὸς Ἀχιλλεύς,
στάς ἐν Ἀχαιοῖσιν ἔπεα πτερόεντ’ ἀγόρευεν·
“ὦ φίλοι, Ἀργείων ἡγήτορες ἡδὲ μέδοντες,

ἐπεὶ δὴ τόνδ' ἄνδρα θεοὶ δαμάσασθαι ἔδωκαν,
 ὃς κακὰ πόλλ' ἔρρεξεν, ὅς' οὐ σύμπαντες οἱ ἄλλοι,
 εἰ δ' ἄγερ' ἀμφὶ πόλιν σὺν τεύχεσι πειρηθῶμεν, 381
 ὄφρα κέ τι γνῶμεν Τρώων νόον, ὃν τιν' ἔχουσιν,
 ἣ καταλείψουσιν πόλιν ἄκρην τοῦδε πεσόντος,
 ἦε μένειν μεμιάσσι καὶ Ἑκτορος οὐκέτ' εἰόντος.
 ἀλλὰ τί ἦ μοι ταῦτα φίλος διελέξατο θυμός; 385
 κεῖται παρ νήεσσι νέκυς ἄκλαυτος ἄθαπτος
 Πάτροκλος· τοῦ δ' οὐκ ἐπιλήσομαι, ὄφρ' ἂν ἐγὼ γε
 ζωῶσιν μετέω καί μοι φίλα γούνατ' ὀρώρη.
 εἰ δὲ θανόντων περ καταλήθοντ' εἰν Ἀΐδαο,
 αὐτὰρ ἐγὼ καὶ κείθι φίλου μεμνήσομ' ἐταίρου. 390
 νῦν δ' ἄγ' αἰείδοντες παιήονα, κούροι Ἀχαιῶν,
 νηυσὶν ἐπὶ γλαφυρῇσι νεώμεθα, τόνδε δ' ἄγωμεν.
 ἡράμεθα μέγα κῦδος· ἐπέφνομεν Ἑκτορα δῖον,
 ᾧ Τρῶες κατὰ ἄστυ θεῶ ὥς εὐχετόωντο."

ἦ ῥα καὶ Ἑκτορα δῖον αἰκέα μῆδετο ἔργα. 395
 ἀμφοτέρω μετόπισθε ποδῶν τέτρηνε τένοντε
 ἐς σφυρὸν ἐκ πτέρυγης, βοέους δ' ἐξήπτεν ἱμάντας,
 ἐκ δίφροιο δ' ἔδησε, κάρη δ' ἔλκεσθαι ἔασεν·
 ἐς δίφρον δ' ἀναβὰς ἀνά τε κλυτὰ τεύχε' αἰείρας
 μᾶστιξέν ῥ' ἐλάαν, τὼ δ' οὐκ ἀέκοντε πετέσθην. 400
 τοῦ δ' ἦν ἐλκομένοιο κονίσσαλος, ἀμφὶ δὲ χαῖται
 κυάνεαι πίτναντο, κάρη δ' ἅπαν ἐν κονίῃσι
 κεῖτο πάρος χαρίεν· τότε δὲ Ζεὺς δυσμενέεσσι
 δῶκεν αἰκίσσασθαι ἐῆ ἐν πατρίδι γαίῃ.

Of the lamentation of Priam and Hecabe for Hector.

ὥς τοῦ μὲν κεκόνιτο κάρη ἅπαν· ἡ δέ νυ μήτηρ
 τίλλε κόμην, ἀπὸ δὲ λιπαρὴν ἔρριψε καλύπτρην 400
 τηλόσε, κώκυσεν δὲ μάλα μέγα παῖδ' ἐσιδοῦσα.

ὥμωξεν δ' ἔλπεινὰ πατὴρ φίλος, ἀμφὶ δὲ λαοὶ
 κωκυτῷ τ' εἶχοντο καὶ οἴμωγῇ κατὰ ἄστυ.
 τῷ δὲ μάλιστ' ἄρ' ἔην ἐναλίγκιον, ὥς εἰ ἅπασα 410
 Ἴλιος ὀφρυνόεσσα πυρὶ σμύχοιτο κατ' ἄκρης.
 λαοὶ μὲν ῥα γέροντα μόγισ ἔχον ἀσχαλόωντα
 ἐξελθεῖν μεμαῶτα πυλάων Δαρδανιάων.
 πάντας δὲ λιτάνευε κυλινδόμενος κατὰ κόπρον,
 ἐξονομακλήδην ὀνομάζων ἄνδρα ἕκαστον. 415
 “σχέσθε, φίλοι, καί μ' οἶον ἐάσατε, κηδόμενοί περ,
 ἐξελθόντα πόληος ἰκέσθ' ἐπὶ νῆας Ἀχαιῶν.
 λίσσωμ' ἀνέρα τοῦτον ἀτάσθαλον ὀβριμοεργόν,
 ἦν πως ἡλικίην αἰδέσσεται ἡδ' ἐλεήσῃ 419
 γῆρας. καὶ δέ νυ τῷ γε πατὴρ τοιόσδε τέτυκται,
 Πηλεὺς, ὅς μιν ἔτικτε καὶ ἔτρεφε πῆμα γενέσθαι
 Τρωσί· μάλιστα δ' ἐμοὶ περὶ πάντων ἄλγε' ἔθηκε·
 τόσσους γάρ μοι παῖδας ἀπέκτανε τηλεθάοντας.
 τῶν πάντων οὐ τόσσον ὀδύρομαι ἀχνύμενός περ,
 ὥς ἐνός, οὐ μ' ἄχος ὀξὺ κατοίσεται Ἴαιδος εἴσω, 425
 Ἐκτορος· ὥς ὄφελεν θανέειν ἐν χερσὶν ἐμῇσι.
 τῷ κε κορεσσάμεθα κλαίοντέ τε μυρομένῳ τε,
 μήτηρ θ', ἣ μιν ἔτικτε δυσάμμορος, ἡδ' ἐγὼ αὐτός.”
 ὥς ἔφατο κλαίων, ἐπὶ δὲ στενάχοντο πολῖται.
 Τρωῆσιν δ' Ἐκάβη ἀδινοῦ ἐξῆρχε γόοιο. 430
 “τέκνον, ἐγὼ δειλή· τί νυ βείομαι, αἰνὰ παθοῦσα,
 σεῦ ἀποτεθνηῶτος ; ὅ μοι νύκτας τε καὶ ἡμαρ
 εὐχολὴ κατὰ ἄστυ πελέσκειο, πᾶσί τ' ὕνειαρ
 Τρωσί τε καὶ Τρωῆσι κατὰ πτόλιν, οἳ σε θεὸν ὥς
 δειδέχατ'· ἦ γὰρ καὶ σφί μάλα μέγα κῦδος ἔησθα
 ζωὸς ἐών· νῦν αὖ θάνατος καὶ μοῖρα κιχάνει.” 435

*How Andromache beheld Achilles dragging Hector's body to the ships,
and of her anguish thereat.*

ὥς ἔφατο κλαίουσ'. ἄλοχος δ' οὐ πώ τι
πέπυστο

Ἔκτορος· οὐ γάρ οἱ τις ἐτήτυμος ἄγγελος ἐλθὼν
ἤγγειλ', ὅττι ρά οἱ πόσις ἔκτοθι μίμνε πυλάων,
ἀλλ' ἢ γ' ἰστὸν ὕφαινε μυχῶ δόμου ὑψηλοῖο 440
δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσε.
κέκλετο δ' ἀμφιπόλοισιν ἐμπλοκάμοις κατὰ δῶμα
ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, ὅφρα πέλοιτο
Ἔκτορι θερμὰ λοετρὰ μάχης ἐκνοστήσαντι,
νηπίη, οὐδ' ἐνόησεν, ὃ μιν μάλα τῆλε λοετρῶν 445
χερσὶν Ἀχιλλῆος δάμασε γλαυκῶπις Ἀθήνη.
κωκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου·
τῆς δ' ἐλελίχθη γυῖα, χαμαὶ δέ οἱ ἔκπεσε κερκίς.
ἢ δ' αὖτις δμωῆσιν ἐμπλοκάμοισι μετηύδα·
“δεῦτε, δύω μοι ἔπεσθον· ἴδωμ', ὅτιν' ἔργα τέτυκται.
αἰδοίης ἐκυρῆς ὁπὸς ἔκλυον, ἐν δέ μοι αὐτῇ 451
στήθεσι πάλλεται ἦτορ ἀνὰ στόμα, νέρθε δὲ γούνα
πήγνυται· ἐγγὺς δὴ τι κακὸν Πριάμοιο τέκεσσιν.
αἶ γὰρ ἀπ' οὐατος εἶη ἐμεῦ ἔπος· ἀλλὰ μάλ' αἰνῶς
δείδω, μὴ δὴ μοι θρασὺν Ἔκτορα δῖος Ἀχιλλεὺς 455
μοῦνον ἀποτμήξας πόλιος πεδίονδε δίηται,
καὶ δὴ μιν καταπαύσῃ ἀγνηορίης ἀλεγεινῆς,
ἢ μιν ἔχεσκ', ἐπεὶ οὐ ποτ' ἐνὶ πληθυῖ μένεν
ἀνδρῶν,

ἀλλὰ πολὺν προθέεσκε, τὸ δὲ μένος οὐδενὶ εἴκων.”

ὥς φαμένη μεγάροιο διέσσυτο μαινάδι ἴση, 460
παλλομένη κραδίην· ἅμα δ' ἀμφίπολοι κίον αὐτῇ.
αὐτὰρ ἐπεὶ πύργον τε καὶ ἀνδρῶν ἵξεν ὄμιλον,
ἔσθη παπτήνησ' ἐπὶ τείχεϊ, τὸν δὲ νόησεν

ἐλκόμενον πρόσθεν πόλιος· ταχέες δέ μιν ἵπποι
 ἔλκον ἀκηδέστως κοίλας ἐπὶ νῆας Ἀχαιῶν. 465

τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νύξ ἐκάλυψε,
 ἥριπε δ' ἐξοπίσω, ἀπὸ δὲ ψυχὴν ἐκάπυσσε.
 τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα,
 ἄμπυκα κεκρύφαλόν τε ἰδὲ πλεκτὴν ἀναδέομην
 κρήδεμνόν θ', ὃ ρά οἱ δῶκε χρυσῇ Ἀφροδίτῃ 470
 ἡματι τῷ, ὅτε μιν κορυθαίολος ἠγίγεθ' Ἑκτωρ
 ἐκ δόμου Ἡετίωνος, ἐπεὶ πόρε μυρία ἔδνα.

ἀμφὶ δέ μιν γαλόῳ τε καὶ εἰνατέρες ἄλις ἔσταν,
 αἳ ἔμετὰ σφίσιν εἶχον ἀτυζομένην ἀπολέσθαι.
 ἢ δ' ἐπεὶ οὖν ἔμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη,
 ἀμβλήδην γοόωσα μετὰ Τρωῆσιν ἔειπεν· 476

“Ἑκτορ, ἐγὼ δύστηνος· ἰὴ ἄρα γεινόμεθ' αἴσῃ
 ἀμφότεροι, σὺ μὲν ἐν Τροίῃ Πριάμου κατὰ δῶμα,
 αὐτὰρ ἐγὼ Θήβησιν ὑπὸ Πλάκῳ ὑλήεσση
 ἐν δόμῳ Ἡετίωνος, ὃ μ' ἔτρεφε τυτθὸν εὐοῶαν, 480
 δύσμορος αἰνόμερον· ὥς μὴ ὥφελλε τεκέσθαι.

νῦν δὲ σὺ μὲν Ἀίδαο δόμους ὑπὸ κεύθεσι γαίης
 ἔρχεαι, αὐτὰρ ἐμὲ στυγερῷ ἐνὶ πένθεϊ λείπεις
 χήρην ἐν μεγάροισι· πάις δ' ἔτι νήπιος αὐτῶς,
 ὃν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι· οὔτε σὺ

τούτῳ 485

ἔσσεαι, Ἑκτορ, ὄνειαρ, ἐπεὶ θάνες, οὔτε σοὶ οὔτος.
 ἦν περ γὰρ πόλεμόν γε φύγῃ πολύδακρυν Ἀχαιῶν,
 αἰεὶ τοι τούτῳ γε πόνος καὶ κήδε' ὀπίσσω
 ἔσσοντ'· ἄλλοι γάρ οἱ ἀπουρίσσουσιν ἀρούρας.
 ἡμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τίθησι· 490
 πάντα δ' ὑπερνήμυκε, δεδάκρυνται δὲ παρειαί.
 δευόμενος δέ τ' ἀνεισι πάις ἐς πατρός ἐταίρους,
 ἄλλον μὲν χλαίνης ἐρύων, ἄλλον δὲ χιτῶνος·
 τῶν δ' ἐλεησάντων κοτύλῃν τις τυτθὸν ἐπέσχε·

χεῖλεα μέν τ' ἐδίην', ὑπερώην δ' οὐκ ἐδίηνε. 495
 τὸν δὲ καὶ ἀμφιθαλῆς ἐκ δαιτύος ἐστυφέλιξε,
 χερσὶν πεπληγὼς καὶ ὄνειδείοισιν ἐνίσσων·
 'ἔρρ' οὕτως· οὐ σὸς γε πατήρ μεταδαίνυται ἡμῖν.'
 δακρυόεις δέ τ' ἄνεισι πάϊς ἐς μητέρα χήρην,
 Ἄστυάναξ, ὃς πρὶν μὲν ἐοῦ ἐπὶ γούνασι πατρὸς 500
 μυελὸν οἶον ἔδεσκε καὶ οἶῶν πίονα δημόν·
 αὐτὰρ ὅθ' ὕπνος ἔλοι παύσαιτό τε νηπιαχέων,
 εὔδεσκ' ἐν λέκτροισιν, ἐν ἀγκαλίδεσσι τιθήνης,
 εὐνῇ ἐνι μαλακῇ, θαλέων ἐμπλησάμενος κῆρ.
 νῦν δ' ἂν πολλὰ πάθῃσι, φίλου ἀπὸ πατρὸς
 ἁμαρτών, 505
 Ἄστυάναξ, ὃν Τρῶες ἐπὶ κλησὶν καλέουσιν·
 οἶος γάρ σφιν ἔρυσσεν πύλας καὶ τείχεα μακρά.
 νῦν δὲ σὲ μὲν παρὰ νηυσὶ κορωνίσιν, νόσφι τοκήων,
 αἰόλαι εὐλαὶ ἔδονται, ἐπεὶ κε κύνες κορέσωνται,
 γυμνόν· ἀτάρ τοι εἴματ' ἐνὶ μεγάροισι κέονται 510
 λεπτά τε καὶ χαρίεντα, τετυγμένα χερσὶ γυναικῶν.
 ἀλλ' ἦ τοι τάδε πάντα καταφλέξω πυρὶ κηλέῳ,
 οὐδὲν σοί γ' ὄφελος, ἐπεὶ οὐκ ἐγκείσεαι αὐτοῖς,
 ἀλλὰ πρὸς Τρώων καὶ Τρωιάδων κλέος εἶναι."
 ὧς ἔφατο κλαίουσ', ἐπὶ δὲ στενάχοντο γυναῖκες. 515

ΙΛΙΑΔΟΣ Ψ

ἄθλα ἐπὶ Πατρόκλῳ.

The Achaians make lament for Patroklos.

ὥς οἱ μὲν στενάχοντο κατὰ πτόλιν· αὐτὰρ Ἀχαιοὶ
ἐπεὶ δὴ νηῆς τε καὶ Ἑλλήσποντον ἴκοντο,
οἱ μὲν ἄρ' ἐσκίδναντο ἐὴν ἐπὶ νῆα ἕκαστος,
Μυρμιδόνας δ' οὐκ εἶα ἀποσκίδνασθαι Ἀχιλλεύς,
ἀλλ' ὃ γε οἷς ἐτάροισι φιλοπτολέμοισι μετηύδα· 5

“Μυρμιδόνες ταχύπῳλοι, ἐμοὶ ἐρίηρες ἐταῖροι,
μὴ δὴ πῶ ὑπ' ὄχεσφι λυώμεθα μώνυχας ἵππους,
ἀλλ' αὐτοῖς ἵπποισι καὶ ἄρμασιν ἄσπον ἰόντες
Πάτροκλον κλαίωμεν· ὃ γὰρ γέρας ἐστὶ θανόντων.
αὐτὰρ ἐπεὶ κ' ὀλοοῖο τεταρπώμεσθα γόοιο, 10
ἵππους λυσάμενοι δορπήσομεν ἐνθάδε πάντες.”

ὥς ἔφαθ', οἱ δ' ὄμωξαν ἀολλέες, ἦρχε δ'
Ἀχιλλεύς.

οἱ δὲ τρὶς περὶ νεκρὸν εὐτρίχας ἦλασαν ἵππους
μυρόμενοι· μετὰ δέ σφι Θέτις γόου ἴμερον ὤρσε.
δεύοντο ψάμαθοι, δεύοντο δὲ τεύχεα φωτῶν 15
δάκρυσι· τοῖον γὰρ πόθεον μῆστωρα φόβοιο.
τοῖσι δὲ Πηλεΐδης ἀδινοῦ ἐξῆρχε γόοιο,
χεῖρας ἐπ' ἀνδροφόνους θέμενος στήθεσσιν ἑταίρου·

“χαῖρέ μοι, ὦ Πάτροκλε, καὶ εἰν Ἀίδαο δόμοισι·
 πάντα γὰρ ἤδη τοι τελέω, τὰ πάροιθεν ὑπέστην, 20
 Ἔκτορα δεῦρ’ ἐρύσας δώσειν κυσὶν ὦμὰ δάσασθαι,
 δώδεκα δὲ προπάροιθε πυρῆς ἀποδειροτομήσειν
 Τρώων ἀγλαὰ τέκνα, σέθεν κταμένοιο χολωθείς.”

Achilles maketh a funeral feast for the Achaians.

ἦ ῥα καὶ Ἔκτορα δῖον ἀεικέα μῆδετο ἔργα,
 πρηνέα παρ λεχέεσσι Μενoitιάδαο τανύσσας 25
 ἐν κονίῃς. οἱ δ’ ἔντε’ ἀφωπλίζοντο ἕκαστος
 χάλκεα μαρμαίροντα, λύον δ’ ὑψηχέας ἵππους,
 καὶ δ’ ἴζον παρὰ νηὶ ποδώκεος Λιακίδαο
 μυρίοι· αὐτὰρ ὁ τοῖσι τάφον μενοεικέα δαίνυ.
 πολλοὶ μὲν βόες ἀργοὶ ὀρέχθουν ἀμφὶ σιδήρῳ 30
 σφαζόμενοι, πολλοὶ δ’ ὄιες καὶ μηκάδες αἰγες·
 πολλοὶ δ’ ἀργιόδοντες ὕες, θαλέθοντες ἀλοιφῇ,
 εὐόμενοι τανύοντο διὰ φλογὸς Ἥφαιστοιο·
 πάντῃ δ’ ἀμφὶ νέκυν κοτυλήρυτον ἔρρεεν αἶμα.

αὐτὰρ τὸν γε ἄνακτα ποδώκεα Πηλεΐωνα 35
 εἰς Ἀγαμέμνονα δῖον ἄγον βασιλῆες Ἀχαιῶν,
 σπουδῇ παρπεπιθόντες, ἐταίρου χωόμενον κῆρ.
 οἱ δ’ ὅτε δὴ κλισίην Ἀγαμέμνονος ἴζον ἰόντες,
 αὐτίκα κηρύκεσσι λιγυφθόγγοισι κέλευσαν
 ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, εἰ πεπίθοιεν 40
 Πηλεΐδην λούσασθαι ἅπο βρότον αἱματόεντα.
 αὐτὰρ ὃ γ’ ἡρνεῖτο στερεῶς, ἐπὶ δ’ ὄρκον ὅμοσσεν·
 “οὐ μὰ Ζῆν’, ὅς τίς τε θεῶν ὕπατος καὶ ἄριστος,
 οὐ θέμις ἐστὶ λοετρὰ καρήατος ἄσσουν ἰκέσθαι,
 πρὶν γ’ ἐνὶ Πάτροκλον θέμεναι πυρὶ σῆμά τε 45
 χεῖναι

κείρασθαί τε κόμην, ἐπεὶ οὐ μ’ ἔτι δεύτερον ὦδε
 ἵξεται ἄχος κραδίην, ὅφρα ζωοῖσι μετείω.

ἀλλ' ἦ τοι νῦν μὲν στυγερῇ πειθώμεθα δαιτί·
 ἧώθεν δ' ὄτρυνον, ἄναξ ἀνδρῶν Ἀγάμεμνον,
 ὕλην τ' ἀξέμεναι παρά τε σχεῖν, ὅσσ' ἐπικέες 50
 νεκρὸν ἔχοντα νέεσθαι ὑπὸ ζόφον ἡερόεντα,
 ὄφρ' ἦ τοι τοῦτον μὲν ἐπιφλέγῃ ἀκάματον πῦρ
 θάσσον ἀπ' ὀφθαλμῶν, λαοὶ δ' ἐπὶ ἔργα τράπωνται."

The ghost of Patroklos appeareth to Achilles.

ὥς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύουν ἡδὲ
 πίθοντο.

ἐσσυμένως δ' ἄρα δόρπον ἐφοπλίσσαντες ἕκαστοι 55
 δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς εἴσης.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 οἱ μὲν κακκείμενοι ἔβαν κλισίῃνδε ἕκαστος,
 Πηλεΐδης δ' ἐπὶ θινὶ πολυφλοίσβοιο θαλάσσης
 κείμενος βαρὺ στενάχων πολέσιν μετὰ Μυρμιδόνεσσιν
 ἐν καθαρῷ, ὅθι κύματ' ἐπ' ἡϊόνος κλύζεσκον. 61
 εὔτε τὸν ὕπνος ἔμαρπτε, λύων μελεδήματα θυμοῦ,
 ἦδυμος ἀμφιχυθείς· μάλα γὰρ κάμε φαίδιμα γυνῖα
 Ἐκτορ' ἐπαΐσσω προτὶ Ἴλιον ἡνεμόεσσαν·
 ἦλθε δ' ἐπὶ ψυχῇ Πατροκλῆος δειλοῖο 65
 πάντ' αὐτῷ μέγεθός τε καὶ ὄμματα κίλ' εἰκυῖα
 καὶ φωνήν, καὶ τοῖα περὶ χροῖ εἴματα ἔστο·
 στή δ' ἄρ' ὑπὲρ κεφαλῆς καί μιν πρὸς μῦθον ἔειπεν·
 "εὔδεις, αὐτὰρ ἐμεῖο λελασμένος ἔπλευ, Ἀχιλλεῦ.
 οὐ μὲν μεν ζῶντος ἀκήδεις, ἀλλὰ θανόντος· 70
 θάπτε με ὅττι τάχιστα· πύλας Ἀΐδαο περήσω.
 τῆλέ με εἵργουσι ψυχαί, εἶδωλα καμόντων,
 οὐδέ μέ πω μίσγεσθαι ὑπὲρ ποταμοῖο ἐῶσιν,
 ἀλλ' αὐτως ἀλάλῃμαι ἀν' εὐρυπυλὲς Ἀΐδος δῶ.
 καί μοι δὸς τὴν χεῖρ', ὀλοφύρομαι· οὐ γὰρ ἔτ' αὖτις
 νίσσομαι ἐξ Ἀΐδαο, ἐπὴν με πυρὸς λελάχητε. 76

οὐ μὲν γὰρ ζωοί γε φίλων ἀπάνευθεν ἐταίρων
 βουλὰς ἐζόμενοι βουλευόμεν, ἀλλ' ἐμὲ μὲν κῆρ
 ἀμφέχανε στυγερή, ἣ περ λάχε γεινόμενόν περ·
 καὶ δέ σοι αὐτῷ μοῖρα, θεοῖς ἐπιείκελ' Ἀχιλλεῦ, 80
 τείχει ὑπο Τρώων ἐνηφενέων ἀπολέσθαι.

ἄλλο δέ τοι ἐρέω καὶ ἐφήσομαι, αἵ κε πίθηαι·
 μὴ ἐμὰ σῶν ἀπάνευθε τιθήμεναι ὅστ' ἔ, Ἀχιλλεῦ,
 ἀλλ' ὁμοῦ, ὥς ἐτράφημεν ἐν ὑμετέροισι δόμοισιν,
 εὖτέ με τυτθὸν ἔοντα Μενοίτιος ἐξ Ὀπόεντος 85
 ἦγαγεν ὑμετερόνδ' ἀνδροκτασίης ὑπο λυγρῆς
 ἡματι τῷ, ὅτε παῖδα κατέκτανον Ἀμφιδάμαντος
 νήπιος, οὐκ ἐθέλων, ἀμφ' ἀστραγάλοισι χολωθείς·
 ἔνθα με δεξάμενος ἐν δώμασιν ἱππότα Πηλεὺς
 ἔτραφέ τ' ἐνδυκέως καὶ σὸν θεράποντ' ὀνόμηνεν· 90
 ὥς δέ καὶ ὅστέα νῶιν ὁμῇ σορὸς ἀμφικαλύπτοι
 [χρύσεος ἀμφιφορεύς, τὸν τοι πόρε πότνια μήτηρ].”

τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς
 Ἀχιλλεύς·

“τίπτε μοι, ἡθείη κεφαλῇ, δεῦρ' εἰλήλουθας
 καί μοι ταῦτα ἕκαστ' ἐπιτέλλεαι; αὐτὰρ ἐγὼ τοι 95
 πάντα μάλ' ἐκτελέω καὶ πείσομαι, ὥς σὺ κελεύεις.
 ἀλλὰ μοι ἄσσον στήθι· μίνυνθά περ ἀμφιβαλόντε
 ἀλλήλους ὀλοοῖο τεταρπώμεσθα γόοιο.”

ὥς ἄρα φωνήσας ὠρέξατο χερσὶ φίλησιν,
 οὐδ' ἔλαβε· ψυχὴ δὲ κατὰ χθονὸς ἡύτε καπνὸς 100
 ὥχετο τετριγυῖα. ταφὼν δ' ἀνόρουσεν Ἀχιλλεὺς
 χερσὶ τε συμπλατάγησεν, ἔπος δ' ὀλοφυδνὸν ἔειπεν·
 “ὦ πόποι, ἦ ῥά τι ἔστι καὶ εἰν Ἀΐδαο δόμοισι
 ψυχὴ καὶ εἶδωλον, ἀτὰρ φρένες οὐκ ἐνὶ πάμπαν·
 παννυχίη γάρ μοι Πατροκλῆος δειλοῖο 105
 ψυχὴ ἐφεστήκει γούωσά τε μυρομένη τε,
 καί μοι ἕκαστ' ἐπέτελλεν, εἵκτο δὲ θέσκελον αὐτῷ.”

*The Achaeans, having fetched wood from Ida for the funeral pyre,
bear forth the body.*

ὥς φάτο, τοῖσι δὲ πᾶσιν ὑφ' ἱμερον ὤρσε γόοιο·
 μυρομένοισι δὲ τοῖσι φάνη ῥοδοδάκτυλος ἠὼς
 ἀμφὶ νέκυν ἐλεεινόν. ἀτὰρ κρείων Ἀγαμέμνων 110
 οὐρῆας ὥτρυνε καὶ ἀνέρας ἀξέμεν ὕλην
 πάντοθεν ἐκ κλισιῶν· ἐπὶ δ' ἀνὴρ ἐσθλὸς ὀρώρει
 Μηριόνης θεράπων ἀγαπήνορος Ἰδομενῆος.
 οἱ δ' ἴσαν ὑλοτόμους πελέκεας ἐν χερσὶν ἔχοντες
 σειράς τ' εὐπλέκτους· πρὸ δ' ἄρ' οὐρῆες κίον αὐτῶν·
 πολλὰ δ' ἄναντα κάταντα πάραντά τε δύχμιά τ'
 ἦλθον. 116

ἀλλ' ὅτε δὴ κνημοὺς προσέβαν πολυπίδακος Ἰδης,
 αὐτίκ' ἄρα δρυὺς ὑψικόμους ταναήκει χαλκῷ
 τάμνον ἐπειγόμενοι· ταὶ δὲ μεγάλα κτυπέουσai
 πίπτον. τὰς μὲν ἔπειτα διαπλήσσουντες Ἀχαιοὶ 120
 ἔκδεον ἡμιόνων· ταὶ δὲ χθόνα ποσσὶ δατεῦντο
 ἐλδόμεναι πεδίοιο διὰ ῥωπήια πυκνά.
 πάντες δ' ὑλοτόμοι φιτροὺς φέρον· ὧς γὰρ ἀνώγει
 Μηριόνης θεράπων ἀγαπήνορος Ἰδομενῆος.
 καὶ δ' ἄρ' ἐπ' ἀκτῆς βάλλον ἐπισχερώ, ἔνθ' ἄρ'
 Ἀχιλλεὺς 125

φράσσατο Πατρόκλῳ μέγα ἡρίον ἠδὲ οἱ αὐτῷ.
 αὐτὰρ ἐπεὶ πάντῃ παρακάββαλον ἄσπετον ὕλην,
 εἴατ' ἄρ' αὖθι μένοντες ἀολλέες. αὐτὰρ Ἀχιλλεὺς
 αὐτίκα Μυρμιδόνεσσι φιλοπτολέμοισι κέλευσε
 χαλκὸν ζώννυσθαι, ζεῦξαι δ' ὑπ' ὅχεσφιν ἕκαστον
 ἵππους· οἱ δ' ὤρνυντο καὶ ἐν τεύχεσσιν ἔδυνον, 131
 ἂν δ' ἔβαν ἐν δίφροισι παραιβάται ἡνίοχοί τε.
 πρόσθε μὲν ἱππῆες, μετὰ δὲ νέφος εἶπετο πεζῶν,
 μυρίοι· ἐν δὲ μέσοισι φέρον Πάτροκλον ἑταῖροι.

θριξὶ δὲ πάντα νέκυν καταείνουν, ἅς ἐπέβαλλον 135
 κειρόμενοι· ὅπιθεν δὲ κάρη ἔχε δῖος Ἀχιλλεύς
 ἀχνύμενος· ἔταρον γὰρ ἀμύμονα πέμπ' Ἀιδόσδε.

Achilles maketh offering of a lock of his hair.

οἱ δ' ὅτε χώρον ἵκοντο, ὅθι σφίσι πέφραδ'
 Ἀχιλλεύς,
 κάτθεσαν, αἶψα δέ οἱ μενοεικέα νήεον ὕλην.
 ἔνθ' αὖτ' ἄλλ' ἐνόησε ποδάρκης δῖος Ἀχιλλεύς· 140
 στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην,
 τήν ῥα Σπερχειῶ ποταμῶ τρέφε τηλεθόωσαν·
 ὀχθήσας δ' ἄρα εἶπεν ἰδὼν ἐπὶ οἶνοπα πόντον·
 “Σπερχεῖ, ἄλλως σοί γε πατὴρ ἠρήσατο Πηλεὺς
 κεῖσέ με νοστήσαντα φίλην ἐς πατρίδα γαῖαν 145
 σοί τε κόμην κερέειν ῥέξειν θ' ἱερὴν ἑκατόμβην,
 πεντήκοντα δ' ἔνορχα παρ' αὐτόθι μῆλ' ἱερεύσειν
 ἐς πηγάς, ὅθι τοι τέμενος βωμός τε θυήεις.
 ὣς ἡρᾶθ' ὁ γέρων, σὺ δέ οἱ νόον οὐκ ἐτέλεσσας.
 νῦν δ', ἐπεὶ οὐ νέομαί γε φίλην ἐς πατρίδα γαῖαν,
 Πατρόκλῳ ἥρωι κόμην ὀπάσαιμι φέρεσθαι.” 151

Having made lamentation, the Achaeans disperse, save only the nearest friends of the dead.

ὧς εἰπὼν ἐν χερσὶ κόμην ἐτάροιο φίλοιον
 θῆκεν, τοῖσι δὲ πᾶσιν ὑφ' ἥμερον ὤρσε γόοιο.
 καὶ νύ κ' ὀδυρομένοισιν ἔδν φάος ἡελίοιο,
 εἰ μὴ Ἀχιλλεύς αἶψ' Ἀγαμέμνονι εἶπε παραστάς·
 “Ἀτρεΐδῃ, σοὶ γάρ τε μάλιστά γε λαὸς Ἀχαιῶν 156
 πείσονται μύθοισι· γόοιο μὲν ἔστι καὶ ἄσαι,
 νῦν δ' ἀπὸ πυρκαϊῆς σκέδασον καὶ δεῖπνον ἄνωχθι
 ὀπλεσθαι· τάδε δ' ἀμφὶ πονησόμεθ', οἷσι μάλιστα
 κήδεός ἐστι νέκυς· παρὰ δ' οἱ τ' ἀγοὶ ἄμμι μενόντων.”

Of the building of the pyre and the sacrifices thereat.

αὐτὰρ ἐπεὶ τό γ' ἄκουσεν ἄναξ ἀνδρῶν Ἀγαμέμ-
νων, 161

αὐτίκα λαὸν μὲν σκέδασεν κατὰ νῆας εἵσας,
κηδεμόνες δὲ παρ' αὐθι μένον καὶ νήεον ὕλην,
ποίησαν δὲ πυρὴν ἑκατόμπεδον ἔνθα καὶ ἔνθα,
ἐν δὲ πυρῇ ὑπάτη νεκρὸν θέσαν ἀχνύμενοι κῆρ. 165
πολλὰ δὲ ἴφια μῆλα καὶ εἰλίποδας ἑλικας βοῦς
πρόσθε πυρῆς ἔδερόν τε καὶ ἄμφεπον· ἐκ δ' ἄρα
πάντων

δημὸν ἐλὼν ἐκάλυψε νέκυν μεγάθυμος Ἀχιλλεὺς
εἰς πόδας ἐκ κεφαλῆς, περὶ δὲ δρατὰ σώματα νήει.
ἐν δ' ἐτίθει μέλιτος καὶ ἀλείφατος ἀμφιφορῆας, 170
πρὸς λέχεα κλίνων· πίσυρας δ' ἐριαύχενας ἵππους
ἐσσυμένως ἐνέβαλλε πυρῇ μεγάλα στεναχίζων.
ἐννέα τῷ γε ἄνακτι τραπεζῆες κύνες ἦσαν·
καὶ μὲν τῶν ἐνέβαλλε πυρῇ δύο δειροτομήσας,
δώδεκα δὲ Τρώων μεγαθύμων νιέας ἐσθλοὺς 175
χαλκῷ δηιόων· κακὰ δὲ φρεσὶ μῆδετο ἔργα.
ἐν δὲ πυρὸς μένος ἦκε σιδήρεον, ὄφρα νέμοιτο·
ῥῶμωξέν τ' ἄρ' ἔπειτα φίλον τ' ὀνόμηνεν ἐταῖρον·
“χαῖρέ μοι, ὦ Πάτροκλε, καὶ εἰν Ἀΐδαο δόμοισι·
πάντα γὰρ ἤδη τοι τετελεσμένα, ὅσπερ ὑπέστην. 180
δώδεκα μὲν Τρώων μεγαθύμων νιέας ἐσθλοὺς
τοὺς ἅμα σοὶ πάντας πῦρ ἐσθίει· Ἔκτορα δ' οὔ τι
δώσω Πριαμίδην πυρὶ δαπτέμεν, ἀλλὰ κύνεσσιν.”

ὣς φάτ' ἀπειλήσας· τὸν δ' οὐ κύνες ἀμφεπένοντο,
ἀλλὰ κύνας μὲν ἀλαλκε Διὸς θυγάτηρ Ἀφροδίτη 185
ἡματα καὶ νύκτας, ῥοδόεντι δὲ χρίεν ἐλαίῳ
ἀμβροσίῳ, ἵνα μὴ μιν ἀποδρύφοι ἑλκυστάζων.
τῷ δ' ἐπὶ κυάνεον νέφος ἦγαγε Φοῖβος Ἀπόλλων

οὐρανόθεν πεδίονδε, κάλυψε δὲ χῶρον ἅπαντα,
 ὅσσον ἐπείχε νέκυς, μὴ πρὶν μένος ἡέλιιο 190
 σκήλει' ἀμφὶ περὶ χροά ἵνεσιν ἡδὲ μέλεσσιν.

Achilles calleth the North and West Winds to make the pyre burn.

οὐδὲ πυρὴ Πατρόκλου ἐκαίετο τεθνηῶτος·
 ἔνθ' αὖτ' ἄλλ' ἐνόησε ποδάρκης δῖος Ἀχιλλεύς·
 στὰς ἀπάνευθε πυρῆς δοιοῖς ἡρᾶτ' ἀνέμοισι,
 Βορέη καὶ Ζεφύρῳ, καὶ ὑπίσχετο ἱερὰ καλὰ. 195
 πολλὰ δὲ καὶ σπένδων χρυσέῳ δέπαϊ λιτάνευεν
 ἐλθέμεν, ὅφρα τάχιστα πυρὶ φλεγεθόιατο νεκροὶ
 ὕλη τε σεύαιτο καίμεναι. ὦκέα δ' Ἴρις
 ἀράων αἴουσα μετάγγελος ἦλθ' ἀνέμοισιν.
 οἱ μὲν ἄρα Ζεφύριοιο δυσαέος ἀθρόοι ἔνδον 200
 εἰλαπίνην δαίνυντο· θέουσα δὲ Ἴρις ἐπέστη
 βηλῶ ἐπὶ λιθέῳ. τοὶ δ' ὥς ἶδον ὀφθαλμοῖσι,
 πάντες ἀνήξαν κάλεόν τέ μιν εἰς ἐέκαστος·
 ἡ δ' αὖθ' ἔξεσθαι μὲν ἀνήνατο, εἶπε δὲ μῦθον·
 “οὐχ ἔδος· εἴμι γὰρ αὖτις ἐπ' Ὠκεανοῖο ῥέεθρα, 205
 Λιθιόπων ἐς γαῖαν, ὅθι ῥέζουσ' ἐκατόμβας
 ἀθανάτοις, ἵνα δὴ καὶ ἐγὼ μεταδαίσομαι ἱρῶν.
 ἀλλ' Ἀχιλεὺς Βορέην ἡδὲ Ζέφυρον κελαδεῖνόν
 ἐλθέμεν ἀρᾶται, καὶ ὑπίσχεται ἱερὰ καλὰ,
 ὅφρα πυρὴν ὄρσητε καίμεναι, ἥ ἔνι κείται 210
 Πάτροκλος, τὸν πάντες ἀναστενάχουσιν Ἀχαιοί.”

ἡ μὲν ἄρ' ὥς εἰποῦς' ἀπεβήσετο, τοὶ δ' ὀρέοντο
 ἡχῇ θεσπεσίῃ, νέφεα κλονέοντε πάροιθεν.
 αἶψα δὲ πόντον ἵκανον ἀήμεναι, ὥρτο δὲ κυμα
 πνοιῇ ὑπο λιγυρῇ· Τροίην δ' ἐρίβωλον ἰκέσθην, 215
 ἐν δὲ πυρῇ πεσέτην, μέγα δ' ἴαχε θεσπιδαῆς πῦρ.
 παννύχιοι δ' ἄρα τοί γε πυρῆς ἄμυδις φλόγ' ἔβαλ-
 λον

φυσῶντες λιγέως· ὁ δὲ πάννυχος ὤκυν Ἀχιλλεὺς
 χρυσεύου ἐκ κρητῆρος, ἐλὼν δέπας ἀμφικύπελλον,
 οἶνον ἀφυσσόμενος χαμάδις χέει, δεῦε δὲ γαῖαν, 220
 ψυχὴν κικλήσκων Πατροκλῆος δειλοῖο.
 ὥς δὲ πατὴρ οὐ παιδὸς ὀδύρεται ὅστέα καίων,
 νυμφίου, ὅς τε θανὼν δειλοὺς ἀκάχησε τοκῆας,
 ὥς Ἀχιλλεὺς ἐτάροιο ὀδύρετο ὅστέα καίων,
 ἐρπύζων παρὰ πυρκαϊὴν ἀδινὰ στεναχίζων. 225

*Achilles hides the Achaeans quench the pyre and gather up
 Patroklos' bones.*

ἦμος δ' Ἑωσφόρος εἴσι φῶς ἐρέων ἐπὶ γαῖαν,
 ὃν τε μέτα κροκόπεπλος ὑπεῖρ ἄλα κίδναται Ἡώς,
 τῆμος πυρκαϊὴ ἐμαραίνεται, παύσατο δὲ φλόξ.
 οἱ δ' ἄνεμοι πάλιν αὖτις ἔβαν οἰκόνδε νέεσθαι
 Ὀρηίκιον κατὰ πόντον· ὁ δ' ἔστενεν οἴδματι θύων.
 Πηλεΐδης δ' ἀπὸ πυρκαϊῆς ἐτέρωσε λιασθεὶς 231
 κλίνθη κεκμηώς, ἐπὶ δὲ γλυκὺς ὕπνος ὄρουσεν.
 οἱ δ' ἀμφ' Ἀτρεΐωνα ἀολλέες ἠγερέθοντο·
 τῶν μιν ἐπερχομένων ὄμαδος καὶ δοῦπος ἔγειρεν.
 ἔξετο δ' ὀρθωθείς καὶ σφεας πρὸς μῦθον ἔειπεν· 235
 “ Ἀτρεΐδῃ τε καὶ ἄλλοι ἁριστῆες Παναχαιῶν,
 πρῶτον μὲν κατὰ πυρκαϊὴν σβέσατ' αἶθοπι οἴνῳ
 πᾶσαν, ὅπόσσον ἐπέσχε πυρὸς μένος· αὐτὰρ ἔπειτα
 ὅστέα Πατρόκλοιο Μενoitιιάδοι λέγωμεν
 εὖ διαγιγνώσκοντες· ἀριφραδέα δὲ τέτυκται· 240
 ἐν μέσση γὰρ ἔκειτο πυρῇ, τοῖ δ' ἄλλοι ἄνευθεν
 ἐσχατιῇ καίοντ' ἐπιμίξ, ἵπποι τε καὶ ἄνδρες.
 καὶ τὰ μὲν ἐν χρυσῇ φιάλῃ καὶ δίπλακι δημῷ
 θείομεν, εἰς ὃ κεν αὐτὸς ἐγὼν Ἰλιδι κεύθωμαι·
 τύμβον δ' οὐ μάλα πολλὸν ἐγὼ πονέεσθαι ἄνωγα,
 ἀλλ' ἐπιεικέα τοῖον· ἔπειτα δὲ καὶ τὸν Ἀχαιοὶ 246

εὐρύν θ' ὑψηλόν τε τιθήμεναι, οἳ κεν ἐμεῖο
δεύτεροι ἐν νήεσσι πολυκλήισι λίπησθε.”

ὥς ἔφαθ', οἱ δ' ἐπίθοντο ποδώκεϊ Πηλεΐωνι.
πρῶτον μὲν κατὰ πυρκαϊὴν σβέσαν αἴθοπι οἴνῳ, 250
ὅσσον ἐπὶ φλόξ ἦλθε, βαθεῖα δὲ κάππεσε τέφρη·
κλαίοντες δ' ἐτάριοι ἐννέος ὀστέα λευκὰ
ἄλλεγον ἐς χρυσέην φιάλην καὶ δίπλακα δημόν,
ἐν κλισίῃσι δὲ θέντες ἐανῶ λιτὶ κάλυψαν.
τορνῶσαντο δὲ σῆμα θεμεΐλιά τε προβάλοντο 255
ἀμφὶ πυρήν· εἴθαρ δὲ χυτὴν ἐπὶ γαῖαν ἔχευαν.
χεύαντες δὲ τὸ σῆμα πάλιν κίου. αὐτὰρ Ἀχιλλεὺς
αὐτοῦ λαὸν ἔρυκε καὶ ἵζανεν εὐρύν ἀγῶνα,
νηῶν δ' ἔκφερ' ἄεθλα, λέβητάς τε τρίποδάς τε
ἵππους θ' ἡμίονους τε βοῶν τ' ἵφθιμα κάρηνα 260
ἦδὲ γυναῖκας ἐυζώνους πολίων τε σίδηρον.

Of the Funeral Games in honour of Patroklos.

ἱππεῦσιν μὲν πρῶτα ποδώκεσιν ἀγλὰ ἄεθλα
θῆκε γυναῖκα ἄγεσθαι ἀμύμονα ἔργα ἰδυῖαν
καὶ τρίποδ' ὠτώεντα δυωκαιεικοσίμετρον
τῷ πρώτῳ· ἀτὰρ αὖ τῷ δευτέρῳ ἵππον ἔθηκεν 265
ἐξετέ' ἀδμήτην, βρέφος ἡμίονου κυέουσιν·
αὐτὰρ τῷ τριτάτῳ ἄπυρον κατέθηκε λέβητα
καλόν, τέσσαρα μέτρα κεχανδότα, λευκὸν ἔτ' αὐτως·
τῷ δὲ τετάρτῳ θῆκε δύω χρυσοῖο τάλαντα,
πέμπτῳ δ' ἀμφίθετον φιάλην ἀπύρωτον ἔθηκε. 270
στῇ δ' ὀρθὸς καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν·
“Ἀτρεΐδῃ τε καὶ ἄλλοι ἐνκνήμιδες Ἀχαιοί,
ἱππῆας τὰδ' ἄεθλα δεδεγμένα κεῖτ' ἐν ἀγῶνι.
εἰ μὲν νῦν ἐπὶ ἄλλῳ ἀεθλεύοιμεν Ἀχαιοί, 274
ἢ τ' ἂν ἐγὼ τὰ πρῶτα λαβὼν κλισίῃνδε φερόιμην·
ἴστε γάρ, ὅσσον ἐμοὶ ἀρετῇ περιβάλλετον ἵπποι·

ἀθάνατοί τε γάρ εἰσι, Ποσειδάων δὲ πόρ' αὐτοὺς
 πατρὶ ἐμῷ Πηλῆι, ὁ δ' αὖτ' ἐμοὶ ἐγγυάλιξεν.
 ἀλλ' ἦ τοι μὲν ἐγὼ μενέω καὶ μώνυχες ἵπποι·
 τοίου γὰρ κλέος ἐσθλὸν ἀπώλεσαν ἡνιόχοιο, 280
 ἡπίου, ὃ σφωιν μάλα πολλάκις ὑγρὸν ἔλαιον
 χαιτάων κατέχευε, λοέσσας ὕδατι λευκῷ.
 τὸν τῷ γ' ἐσταότες πενθείετον, οὐδεῖ δέ σφι
 χαῖται ἐρηρέδαται, τὼ δ' ἕστατον ἀχνυμένω κῆρ.
 ἄλλοι δὲ στέλλεσθε κατὰ στρατόν, ὅς τις Ἀχαιῶν
 ἵπποισιν τε πέποιθε καὶ ἄρμασι κολλητοῖσιν." 286

Of the Chariot Race. Nestor giveth counsel to Antilochos.

ὥς φάτο Πηλεΐδης, ταχέες δ' ἱππῆες ἔγερθεν.
 ὦρτο πολὺ πρῶτος μὲν ἄναξ ἀνδρῶν Εὐμήλος,
 Ἀδμήτου φίλος υἱός, ὃς ἱπποσύνη ἐκέκαστο·
 τῷ δ' ἐπὶ Τυδεΐδης ὦρτο κρατερὸς Διομήδης, 290
 ἵππους δὲ Τρωοὺς ὕπαγε ζυγόν, οὓς ποτ' ἀπηύρα
 Αἰνείαν, αἰτὰρ αὐτὸν ὑπεξεσάωσεν Ἀπόλλων.
 τῷ δ' ἄρ' ἐπ' Ἀτρεΐδης ὦρτο ξανθὸς Μενέλαος
 διογενής, ὑπὸ δὲ ζυγὸν ἤγαγεν ὠκέας ἵππους,
 Αἶθην τὴν Ἀγαμεμνονέην τὸν εἶν τε Πύδαργον· 295
 τὴν Ἀγαμέμνονι δῶκ' Ἀγχισιτιάδης Ἐχέπωλος
 δῶρ', ἵνα μὴ οἱ ἔποιθ' ὑπὸ Ἴλιον ἡνεμόεσσαν,
 ἀλλ' αὐτοῦ τέρποιτο μένων· μέγα γάρ οἱ ἔδωκε
 Ζεὺς ἄφενος, ναῖεν δ' ὃ γ' ἐν εὐρυχόρῳ Σικυῶνι·
 τὴν ὃ γ' ὑπὸ ζυγὸν ἦγε μέγα δρόμου ἱχανόωσαν. 300
 Ἀντίλοχος δὲ τέταρτος εὐτρίχας ὠπλίσαθ' ἵππους,
 Νέστορος ἀγλαὸς υἱὸς ὑπερθύμοιο ἄνακτος
 τοῦ Νηληιάδαο· Πυλοιογενέες δέ οἱ ἵπποι
 ὠκύποδες φέρουν ἄρμα. πατὴρ δέ οἱ ἄγχι παραστὰς
 μυθεῖτ' εἰς ἀγαθὰ φρονέων νοέοντι καὶ αὐτῷ· 305
 “Ἀντίλοχ', ἦ τοι μὲν σε νέον περ εἶντα φίλησαν

Ζεὺς τε Ποσειδάων τε, καὶ ἵπποσύνας ἐδίδαξαν
 παντοίας· τῷ καὶ σε διδασκόμεν οὐ τι μάλα χρεώ·
 οἶσθα γὰρ εὖ περὶ τέρμαθ' ἐλίσσόμεν· ἀλλὰ τοι
 ἵπποι

βάρδιστοι θείειν· τῷ τ' οἶω λοίγι' ἔσεσθαι. 310

τῶν δ' ἵπποι μὲν ἔασιν ἀφάρτεροι, οὐδὲ μὲν αὐτοὶ
 πλείονα ἴσασιν σέθεν αὐτοῦ μητίσασθαι.

ἀλλ' ἄγε δὴ σύ, φίλος, μῆτιν ἐμβάλλεο θυμῷ
 παντοίην, ἵνα μὴ σε παρεκπροφύγῃσιν ἄεθλα.

μήτι τοι δρυτόμος μέγ' ἀμείνων ἢ βίηφι· 315

μήτι δ' αὖτε κυβερνήτης ἐνὶ οἴνοπι πόντῳ

νῆα θοὴν ἰθύνει ἐρεχθομένην ἀνέμοισι·

μήτι δ' ἡνίοχος περιγίγνεται ἡνιόχοιο.

ἄλλος μὲν θ' ἵπποισι καὶ ἄρμασιν οἷσι πεποιθὼς

ἀφραδέως ἐπὶ πολλὸν ἐλίσσεται ἔνθα καὶ ἔνθα, 320

ἵπποι δὲ πλανώνται ἀνὰ δρόμον, οὐδὲ κατίσχει·

ὃς δέ κε κέρδεα εἰδῇ ἐλαύνων ἥσσονας ἵππους,

αἰεὶ τέρμ' ὁρώων στρέφει ἐγγύθεν, οὐδέ ἐ λήθει,

ὅππως τὸ πρῶτον τανύσῃ βοέοισιν ἱμᾶσιν,

ἀλλ' ἔχει ἀσφαλῶς καὶ τὸν προύχοντα δοκεύει. 325

σῆμα δέ τοι ἐρέω μάλ' ἀριφραδές, οὐδέ σε λήσει.

ἔστηκε ξύλον αὖον, ὅσον τ' ὄργυι', ὑπὲρ αἴης,

ἢ δρυὸς ἢ πεύκης· τὸ μὲν οὐ καταπύθεται ὄμβρῳ·

λᾶε δὲ τοῦ ἐκάτερθεν ἐρηρεδάται δύο λευκὰ

ἐν ξυνοχῇσιν ὁδοῦ, λεῖος δ' ἱππόδρομος ἀμφίς· 330

ἢ τευ σῆμα βροτοῖο πάλαι κατατεθνηῶτος,

ἢ τό γε νύσσα τέτυκτο ἐπὶ προτέρων ἀνθρώπων·

καὶ νῦν τέρματ' ἔθηκε ποδάρκης δῖος Ἀχιλλεύς.

τῷ σὺ μάλ' ἐγχρίμψας ἐλάαν σχεδὸν ἄρμα καὶ
 ἵππους,

αὐτὸς δὲ κλινθῆναι εὐπλέκτῳ ἐνὶ δίφρῳ 335

ἦκ' ἐπ' ἀριστερὰ τοῖιν· ἀτὰρ τὸν δεξιὸν ἵππον

κένσαι ὁμοκλήσας, εἷξαι τέ οἱ ἡνία χερσίν.
 ἐν νύσση δέ τοι ἵππος ἀριστερὸς ἐγχιρμιφθήτω,
 ὥς ἂν τοι πλήμνη γε δοάσsetαι ἄκρον ἰκέσθαι
 κύκλου ποιητοῖο· λίθου δ' ἀλέασθαι ἐπαυρεῖν, 340
 μή πως ἵππους τε τρώσης κατά θ' ἄρματα ἄξης·
 χάρμα δέ τοῖς ἄλλοισιν, ἐλεγχεῖν δέ σοι αὐτῷ
 ἔσσεται· ἀλλά, φίλος, φρονέων πεφυλαγμένος εἶναι.
 εἰ γάρ κ' ἐν νύσση γε παρεξελάσησθα διώκων,
 οὐκ ἔσθ', ὅς κέ σ' ἔλῃσι μετάλμενος· οὐδὲ
 παρέλθοι, 345

οὐδ' εἴ κεν μετόπισθεν Ἀρίονα δῖον ἐλαύνοι,
 Ἀδρήστου ταχὺν ἵππον, ὃς ἐκ θεόφιν γένος ἦεν,
 ἢ τοὺς Λαομέδοντος, οἳ ἐνθάδε γ' ἔτραφεν ἐσθλοί.”

The lots are cast and the race beginneth.

ὥς εἰπὼν Νέστωρ Νηλῆϊος ἄψ ἐνὶ χώρῃ
 ἕζετ', ἐπεὶ ᾧ παιδὶ ἐκάστου πείρατ' ἔειπε. 350
 Μηριόνης δ' ἄρα πέμπτος εὐτρίχας ὠπλίσαθ'
 ἵππους.

ἂν δ' ἔβαν ἐς δίφρους, ἐν δὲ κλήρους ἐβάλουντο·
 πάλλ' Ἀχιλεὺς, ἐκ δὲ κλήρος θύρε Νέστορίδαι
 Ἀντιλόχου· μετὰ τὸν δὲ λάχε κρείων Εὐμήλος,
 τῷ δ' ἄρ' ἐπ' Ἀτρεΐδης δουρικλειτὸς Μενέλαος, 355
 τῷ δ' ἐπὶ Μηριόνης λάχ' ἐλαυνέμεν· ὕστατος αὖτε
 Τυδεΐδης, ὃχ' ἄριστος ἑὼν, λάχ' ἐλαυνέμεν ἵππους.
 στὰν δὲ μεταστοιχί, σήμηνε δὲ τέρματ' Ἀχιλλεὺς
 τηλόθεν ἐν λείῳ πεδίῳ· παρὰ δὲ σκοπὸν εἶσεν
 ἀντίθεον Φοῖνικα, ὀπάονα πατρὸς ἐοῖο, 360
 ὥς μεμνέετο δρόμου καὶ ἀληθείην ἀποεῖποι.

οἳ δ' ἅμα πάντες ἐφ' ἵπποιον μάλιστα αἶριαν,
 πέπληγόν θ' ἱμάσιν ὁμόκλησάν τ' ἐπέεσσιν
 ἐσσυμένως· οἳ δ' ὦκα διέπρησσαν πεδίῳ,

νόςφι νεῶν, ταχέως· ὑπὸ δὲ στέρνοισι κονίη 365
 ἵστατ' αἰερομένη ὥς τε νέφος ἢ θύελλα,
 χαῖται δ' ἑρρώνοντο μετὰ πνοιῆς ἀνέμοιο.
 ἄρματα δ' ἄλλοτε μὲν χθονὶ πῖλνατο πουλυβοτείρη,
 ἄλλοτε δ' αἴξασκε μετήορα· τοῖ δ' ἐλατῆρες
 ἔστασαν ἐν δίφροισι, πάτασσε δὲ θυμὸς ἐκάστου 370
 νίκης ἱεμένων· κέκλουντο δὲ οἷσιν ἕκαστος
 ἵπποις, οἳ δ' ἐπέτουντο κονίοντες πεδίοιο.

Of the racing of Diomedes and Eumelos, and how Athena brake the yoke of Eumelos' horses.

ἀλλ' ὅτε δὴ πύματον τέλεον δρόμον ὠκέες ἵπποι
 ἀψ' ἐφ' αἰλὸς πολιῆς, τότε δὴ ἀρετὴ γε ἐκάστου
 φαίνεται, ἄφαρ δ' ἵπποισι τάθη δρόμος· ὦκα δ'
 ἔπειτα 375

αἱ Φηρητιάδαο ποδώκες ἔκφερον ἵπποι.
 τὰς δὲ μετ' ἐξέφερον Διομήδεος ἄρσενες ἵπποι
 Τρώιοι, οὐδέ τι πολλὸν ἄνευθ' ἔσαν, ἀλλὰ μάλ'
 ἐγγύς·

αἰεὶ γὰρ δίφρου ἐπιβησομένοισιν εἴκτην,
 πνοιῇ δ' Εὐμήλοιο μετάφρενον εὐρέε τ' ὥμω 380
 θέρμετ'· ἐπ' αὐτῷ γὰρ κεφαλὰς καταθέντε πετέσθην.
 καὶ νύ κεν ἢ παρέλασσ' ἢ ἀμφήριστον ἔθηκεν,
 εἰ μὴ Τυδέος υἱὶ κοτέσσατο Φοῖβος Ἀπόλλων,
 ὃς ῥά οἱ ἐκ χειρῶν ἔβαλεν μάστιγα φαεινὴν.
 τοῖο δ' ἀπ' ὀφθαλμῶν χύτο δάκρυα χωομένοιο, 385
 οὐνεκα τὰς μὲν ὄρα ἔτι καὶ πολὺ μᾶλλον ἰούσας,
 οἳ δ' ἐοὶ ἐβλάβθησαν ἄνευ κέντροιο θέοντες.
 οὐδ' ἄρ' Ἀθηναίην ἐλεφηνάμενος λάθ' Ἀπόλλων
 Τυδεΐδην, μάλα δ' ὦκα μετέσσυτο ποιμένα λαῶν,
 δῶκε δέ οἱ μάστιγα, μένος δ' ἵπποισιν ἐνήκεν. 390
 ἢ δὲ μετ' Ἀδμήτου υἱὸν κοτέουσα βεβήκει·

ἵππειον δέ οἱ ἦξε θεὰ ζυγόν· αἱ δέ οἱ ἵπποι
 ἀμφὶς ὁδοῦ δραμέτην, ῥυμὸς δ' ἐπὶ γαίαν ἐλύσθη.
 αὐτὸς δ' ἐκ δίφροιο παρὰ τροχὸν ἐξεκυλίσθη,
 ἀγκῶνάς τε περιδρύφθη στόμα τε ῥῖνάς τε, 395
 θρυλίχθη δὲ μέτωπον ἐπ' ὀφρύσι· τὼ δέ οἱ ὄσσε
 δακρυόφιν πλήσθεν, θαλερὴ δέ οἱ ἔσχετο φωνή.
 Τυδεΐδης δὲ παρατρέψας ἔχε μώνυχας ἵππους,
 πολλὸν τῶν ἄλλων ἐξάλμενος· ἐν γὰρ Ἀθήνῃ
 ἵπποις ἦκε μένος καὶ ἐπ' αὐτῷ κῦδος ἔθηκε. 400
 τῷ δ' ἄρ' ἐπ' Ἀτρεΐδης εἶχε ξανθὸς Μενέλαος.
 Ἀντίλοχος δ' ἵπποισιν ἐκέκλετο πατρὸς ἐοῖο·
 “ ἔμβητον καὶ σφῶν· τιταίνεται ὅττι τάχιστα.
 ἦ τοι μὲν κείνοισιν ἐριζέμεν οὐ τι κελεύω,
 Τυδεΐδew ἵπποισι δαίφρονος, οἷσιν Ἀθήνῃ 405
 νῦν ὥρεξε τάχος καὶ ἐπ' αὐτῷ κῦδος ἔθηκεν·
 ἵππους δ' Ἀτρεΐδαο κιχάνετε, μὴ δὲ λίπησθον,
 καρπαλίμως, μὴ σφῶν ἐλεγχεῖν καταχεύῃ
 Αἶθῃ θῆλυς ἐούσα· τί ἦ λείπεσθε, φέριστοι;
 ὧδε γὰρ ἐξερέω, καὶ μὴν τετελεσμένον ἔσται· 410
 οὐ σφῶν κομιδὴ παρὰ Νέστορι ποιμένι λαῶν
 ἔσσεται, αὐτίκα δ' ὕμμε κατακτενεῖ ὀξεί χαλκῷ,
 αἶ κ' ἀποκηδήσαντε φερώμεθα χεῖρον ἄεθλον.
 ἀλλ' ἐφομαρτεῖτον καὶ σπεύδεται ὅττι τάχιστα·
 ταῦτα δ' ἐγὼν αὐτὸς τεχνήσομαι ἡδὲ νοήσω, 415
 στεινωπῷ ἐν ὁδῷ παραδύμεναι, οὐδέ με λήσει.”

How Antilochos by cunning passeth Menelaos in a narrow place.

ὥς ἔφαθ', οἱ δὲ ἄνακτος ὑποδείσαντες ὁμοκλήν
 μᾶλλον ἐπιδραμέτην ὀλίγον χρόνον· αἶψα δ' ἔπειτα
 στείνος ὁδοῦ κοίλης ἶδεν Ἀντίλοχος μενεχάρμης.
 ῥωχμὸς ἦν γαίης, ἥ χειμέριον ἀλὲν ὕδωρ 420
 ἐξέρρηξεν ὁδοῖο, βάθυνε δὲ χῶρον ἅπαντα·

τῇ ῥ' εἶχεν Μενέλαος ἀματροχιάς ἀλεείνων.
 Ἀντίλοχος δὲ παρατρέψας ἔχε μώνυχας ἵππους
 ἐκτὸς ὁδοῦ, ὀλίγον δὲ παρακλίνας ἐδίωκεν.
 Ἀτρεΐδης δ' ἔδεισε καὶ Ἀντιλόχῳ ἐγεγώνει· 425
 “Ἀντίλοχ', ἀφραδέως ἱππάζεαι· ἄλλ' ἄνεχ'
 ἵππους·

στεινωπὸς γὰρ ὁδός, τάχα δ' εὐρυτέρῃ παρελάσσαι,
 μή πως ἀμφοτέρους δηλήσσαι ἄρματι κύρσας.”

ὥς ἔφατ', Ἀντίλοχος δ' ἔτι καὶ πολὺ μᾶλλον
 ἔλαυνε

κέντρῳ ἐπισπέρχων, ὥς οὐκ αἰοῦντι ἐοικώς. 430
 ὅσσα δὲ δίσκου οὐρα κατωμαδίῳο πέλονται,
 ὃν τ' αἰζῆς ἀφῆκεν ἀνὴρ πειρώμενος ἥβης,
 τόσσον ἐπεδραμέτην· αἱ δ' ἠρώησαν ὀπίσσω
 Ἀτρεΐδew· αὐτὸς γὰρ ἐκὼν μεθέηκεν ἐλαύνειν,
 μή πως συγκύρσειαν ὁδῷ ἐνὶ μώνυχες ἵπποι, 435
 δίφρους τ' ἀνστρέψειαν εὐπλεκέας, κατὰ δ' αὐτοὶ
 ἐν κούρησι πέσοιεν ἐπειγόμενοι περὶ νίκης.
 τὸν καὶ νεικείων προσέφη ξανθὸς Μενέλαος·
 “Ἀντίλοχ', οὗ τις σεῖο βροτῶν ὀλοώτερος ἄλλος·
 ἔρρ', ἐπεὶ οὗ σ' ἔτυμόν γε φάμεν πεπνῦσθαι
 Ἀχαιοί. 440

ἄλλ' οὐ μὰν οὐδ' ὥς ἄτερ ὄρκου οἶσῃ ἄεθλον.”

ὥς εἰπὼν ἵπποισιν ἐκέκλετο φώνησέν τε·

“μή μοι ἐρύκεσθον μηδ' ἔστατον ἀχνυμένῳ κῆρ·
 φθήσονται τούτοισι πόδες καὶ γούνα καμόντα
 ἢ ὑμῖν· ἄμφω γὰρ ἀτέμβονται νεότητος.” 445

ὥς ἔφαθ', οἱ δὲ ἀνακτος ὑποδείσαντες ὁμοκλῆν
 μᾶλλον ἐπιδραμέτην, τάχα δέ σφισιν ἄγχι γένοντο.

How Idomeneus and Aias, son of Oileus, dispute about the race.

Ἀργεῖοι δ' ἐν ἀγῶνι καθήμενοι εἰσορούωντο

ἵππους· τοὶ δ' ἐπέτοντο κονίοντες πεδίοιο.
 πρῶτος δ' Ἰδομενεὺς Κρητῶν ἀγὸς ἐφράσαθ'
 ἵππους·

450

ἦστο γὰρ ἐκτὸς ἀγῶνος ὑπέρτατος ἐν περιωπῇ,
 τοῖο δ' ἀνευθεν ἐόντος ὁμοκλητῆρος ἀκούσας
 ἔγνω· φράσσατο δ' ἵππον ἀριπρεπέα προύχοντα,
 ὃς τὸ μὲν ἄλλο τόσον φοῖνιξ ἦν, ἐν δὲ μετώπῳ
 λευκὸν σῆμ' ἐτέτυκτο περίτροχον ἥύτε μήνη.

455

στῇ δ' ὀρθὸς καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν·
 “ὦ φίλοι, Ἀργείων ἡγήτορες ἠδὲ μέδοντες,
 οἷος ἐγὼν ἵππους αὐγάζομαι ἦε καὶ ὑμεῖς ;
 ἄλλοι μοι δοκέουσι παροίτεροι ἔμμεναι ἵπποι,
 ἄλλος δ' ἡνίοχος ἰνδάλλεται· αἱ δέ που αὐτοῦ
 ἔβλαβεν ἐν πεδίῳ, αἱ κεῖσέ γε φέρτεραι ἦσαν.

460

ἦ τοι γὰρ τὰς πρῶτα ἴδον περὶ τέρμα βαλούσας,
 νῦν δ' οὐ πη δύναμαι ἰδέειν· πάντῃ δέ μοι ὅσσε
 Τρωικὸν ἄμ πεδίων παπταίνετον εἰσορόωντι.
 ἦε τὸν ἡνίοχον φύγον ἡνία, οὐδὲ δυνάσθη

465

εὖ σχεθέειν περὶ τέρμα, καὶ οὐκ ἐτύχησεν ἐλίξας·
 ἔνθα μιν ἐκπεσέειν οἶω σύν θ' ἄρματα ἄξαι,
 αἱ δ' ἐξηρώησαν, ἐπεὶ μένος ἔλλαβε θυμόν.
 ἀλλὰ ἴδεσθε καὶ ὑμμες ἀνασταδόν· οὐ γὰρ ἐγὼ γε
 εὖ διαγιγνώσκω· δοκέει δέ μοι ἔμμεναι ἀνὴρ
 Λίτωλὸς γενεήν, μετὰ δ' Ἀργείοισιν ἀνίσσει,
 Τυδέος ἵπποδάμοιο πάις, κρατερὸς Διομήδης.”

470

τὸν δ' αἰσχροῦς ἐνένιπεν Ὀϊλῆος ταχὺς Λῆας·
 “Ἰδομενεῦ, τί πάρος λαβρεύεαι ; αἱ δέ τ' ἀνευθεν
 ἵπποι ἀερσίποδες πολέος πεδίοιο διένται.

475

οὔτε νεώτατός ἐσσι μετ' Ἀργείοισι τοσοῦτον,
 οὔτε τοι ὀξύτατον κεφαλῆς ἐκδέρκεται ὅσσε·
 ἀλλ' αἰεὶ μύθοις λαβρεύεαι· οὐδέ τί σε χρὴ
 λαβραγόρην ἔμμεναι· πάρα γὰρ καὶ ἀμείνονες ἄλλοι.

ἵπποι δ' αὐταὶ ἔασι παροίτεραι, αἶ τὸ πάρος περ,
Εὐμήλου, ἐν δ' αὐτὸς ἔχων εὖληρα βέβηκε." 481

τὸν δὲ χολωσάμενος Κρητῶν ἀγὸς ἀντίον ἤυδα·
“ Αἴαν νεῖκος ἄριστε, κακοφραδές, ἄλλα τε πάντα
δεύειαι Ἀργείων, ὅτι τοι νόος ἐστὶν ἀπηνής.
δεῦρό νυν, ἧ τρίποδος περιδώμεθα ἢ ἐλέβητος, 485
ἵστορα δ' Ἀτρεΐδην Ἀγαμέμνονα θείομεν ἄμφω,
ὀππότεραι πρόσθ' ἵπποι, ἵνα γνῶῃς ἀποτίνων.”

ὥς ἔφατ', ὠρνυτο δ' αὐτίκ' Ὀϊλῆος ταχὺς Αἴας
χωόμενος χαλεποῖσιν ἀμείψασθαι ἐπέεσσι. 489
καὶ νύ κε δὴ προτέρω ἔτ' ἔρις γένηετ' ἀμφοτέροισιν,
εἰ μὴ Ἀχιλλεὺς αὐτὸς ἀνίστατο καὶ φάτο μῦθον·
“ μηκέτι νῦν χαλεποῖσιν ἀμείβεσθον ἐπέεσσιν,
Αἴαν Ἰδομενεὺ τε, κακοῖς, ἐπεὶ οὐδὲ ἔοικε.
καὶ δ' ἄλλω νεμεσᾶτον, ὅτις τοιαῦτά γε ῥέζοι.
ἀλλ' ὑμεῖς ἐν ἀγῶνι καθήμενοι εἰσορύασθε 495
ἵππους· οἱ δὲ τάχ' αὐτοὶ ἐπειγόμενοι περὶ νίκης
ἐνθάδ' ἐλεύσονται· τότε δὲ γνῶσεσθε ἕκαστος
ἵππους Ἀργείων, οἳ δεύτεροι οἳ τε πάροιθεν.”

Diomedes cometh in first.

ὥς φάτο, Τυδεΐδης δὲ μάλα σχεδὸν ἦλθε διώκων·
μάστι δ' αἰὲν ἔλαυνε κατωμαδόν· οἱ δὲ οἱ ἵπποι 500
ὑψόσ' ἀειρέσθην ῥίμφα πρήσσοντε κέλευθον.
αἰεὶ δ' ἡνίοχον κοίης ῥαθάμιγγες ἔβαλλον,
ἄρματα δὲ χρυσῷ πεπυκασμένα κασσιτέρῳ τε
ἵπποις ὠκυπόδεσσιν ἐπέτρεχον· οὐδέ τι πολλή
γίγνεται ἐπισσώτρων ἄρματροχίῃ κατόπισθεν 505
ἐν λεπτῇ κοίῃ· τὼ δὲ σπεύδοντε πετέεσθην.
στῇ δὲ μέσῳ ἐν ἀγῶνι, πολὺς δ' ἀνεκῆκιν ἰδρῶς
ἵππων ἕκ τε λόφων καὶ ἀπὸ στέρνοιο χαμᾶζε.
αὐτὸς δ' ἐκ δίφροιο χαμαὶ θόρε παμφανόωντος,

κλῖνε δ' ἄρα μᾶστιγα ποτὶ ζυγόν. οὐδὲ μᾶτησεν
 ἴφθιμος Σθένελος, ἀλλ' ἐσσυμένως λάβ' ἄεθλον, 511
 δῶκε δ' ἄγειν ἐτάροισιν ὑπερθύμοισι γυναῖκα
 καὶ τρίποδ' ὠτώεντα φέρειν. ὁ δ' ἔλυνεν ὑφ'
 ἵππους.

*Antilochos cometh in second, with Menelaos close upon him.
 Meriones taketh the fourth place.*

τῷ δ' ἄρ' ἐπ' Ἀντίλοχος Νηλήιος ἦλασεν
 ἵππους, 514

κέρδεσιν, οὐ τι τάχει γε, παραφθάμενος Μενέλαον·
 ἀλλὰ καὶ ὥς Μενέλαος ἔχ' ἐγγύθεν ὠκέας ἵππους.
 ὅσσον δὲ τροχοῦ ἵππος ἀφίσταται, ὅς ῥά τ' ἀνακτα
 ἔλκησιν πεδίοιο τιταινόμενος σὺν ὄχεσφι·
 τοῦ μὲν τε ψαύουσιν ἐπισσώτρου τρίχες ἄκραι
 οὐραῖαι· ὁ δέ τ' ἄγχι μάλα τρέχει, οὐδέ τι
 πολλή 520

χώρη μεσσηγύς, πολέος πεδίοιο θέοντος·
 τόσσον δὲ Μενέλαος ἀμύμονος Ἀντιλόχοιο
 λείпет· ἀτὰρ τὰ πρῶτα καὶ ἐς δίσκουρα λείλειπτο,
 ἀλλά μιν αἶψα κίχανεν· ὀφέλλετο γὰρ μένος ἠὲ
 ἵππου τῆς Ἀγαμεμνονέης, καλλίτριχος Αἴθης. 525
 εἰ δέ κ' ἔτι προτέρω γένετο δρόμος ἀμφοτέροισι,
 τῷ κέν μιν παρέλασσ' οὐδ' ἀμφήριστον ἔθηκεν.
 αὐτὰρ Μηριόνης θεράπων ἐὺς Ἴδομενῆος
 λείпет' ἀγακλῆος Μενελάου δουρὸς ἐρωήν·
 βάρδιστοι μὲν γάρ οἱ ἔσαν καλλίτριχες ἵπποι, 530
 ἥκιστος δ' ἦν αὐτὸς ἐλαυνέμεν ἄρμ' ἐν ἀγῶνι.
 υἱὸς δ' Ἀδμήτοιο πανύστατος ἦλυθεν ἄλλων
 ἔλκων ἄρματα καλά, ἐλαύνων πρόσσοθεν ἵππους.
 τὸν δὲ ἰδὼν ῥῥκτειρε ποδάρκης δῖος Ἀχιλλεύς,
 στὰς δ' ἄρ' ἐν Ἀργείοις ἔπεα πτερόεντ' ἀγόρευε· 535

“λοῖσθος ἀνὴρ ὄριστος ἐλαύνει μώνυχας ἵππους·
 ἀλλ’ ἄγε δὴ οἱ δῶμεν ἀέθλιον, ὥς ἐπιεικές,
 δεύτερ’· ἀτὰρ τὰ πρῶτα φερέσθω Τυδέος υἱός.”

*Achilles would have given the second prize to Eumelos, but
 Antilochos will not forego it.*

ὥς ἔφαθ’, οἱ δ’ ἄρα πάντες ἐπήνεον, ὥς ἐκέλευε.
 καὶ νύ κέ οἱ πόρεν ἵππον, ἐπήνησαν γὰρ Ἀχαιοί,
 εἰ μὴ ἄρ’ Ἀντίλοχος μεγαθύμου Νέστορος υἱὸς 541
 Πηλεΐδην Ἀχιλλῆα δίκη ἡμείψατ’ ἀναστάς·
 “ὦ Ἀχιλεῦ, μάλα τοι κεχολώσομαι, αἶ κε
 τελέσσης

τοῦτο ἔπος· μέλλεις γὰρ ἀφαιρήσεσθαι ἄεθλον,
 τὰ φρονέων, ὅτι οἱ βλάβεν ἄρματα καὶ ταχέ’
 ἵππω 545

αὐτός τ’ ἐσθλὸς ἐών. ἀλλ’ ὥφελεν ἀθανάτοισιν
 εὐχέσθαι· τῷ κ’ οὐ τι πανύστατος ἦλθε διώκων.
 εἰ δέ μιν οἰκτεῖρεις καὶ τοι φίλος ἔπλετο θυμῷ,
 ἔστι τοι ἐν κλισίῃ χρυσὸς πολὺς, ἔστι δὲ χαλκὸς
 καὶ πρόβατ’, εἰσὶ δέ τοι δμῳαὶ καὶ μώνυχες ἵπποι·
 τῶν οἱ ἔπειτ’ ἀνελὼν δόμεναι καὶ μείζον ἄεθλον, 551
 ἢ καὶ αὐτίκα νῦν, ἵνα σ’ αἰνήσωσιν Ἀχαιοί.
 τὴν δ’ ἐγὼ οὐ δώσω· περὶ δ’ αὐτῆς πειρηθήτω
 ἀνδρῶν ὅς κ’ ἐθέλησιν ἐμοὶ χεῖρεσσι μάχεσθαι.”

ὥς φάτο, μείδῃσεν δὲ ποδάρκης διὸς Ἀχιλλεὺς
 χαίρων Ἀντιλόχῳ, ὅτι οἱ φίλος ἦεν ἐταῖρος· 556
 καὶ μιν ἀμειβόμενος ἔπεα πτερόεντα προσηύδα·
 “Ἀντίλοχ’, εἰ μὲν δὴ με κελεύεις οἴκοθεν ἄλλο
 Εὐμήλῳ ἐπιδούναι, ἐγὼ δέ κε καὶ τὸ τελέσω.
 δώσω οἱ θώρηκα, τὸν Ἀστεροπαῖον ἀπηύρων, 560
 χάλκεον, ᾧ πέρι χεῦμα φαεινοῦ κασσιτέροιο
 ἀμφιδεδίνηται· πολέος δέ οἱ ἄξιον ἔσται.”

ἦ ῥα καὶ Αὐτομέδοντι φίλῳ ἐκέλευσεν ἑταίρῳ
οἰσέμεναι κλισίῃθην· ὁ δ' ὄχετο καὶ οἱ ἔνεικεν.
[Εὐμήλῳ δ' ἐν χερσὶ τίθει· ὁ δὲ δέξατο χαίρων.] 565

Menelaos maketh complaint of the driving of Antilochos.

τοῖσι δὲ καὶ Μενέλαος ἀνίστατο θυμὸν ἀχέων,
Ἀντιλόχῳ ἄμοτον κεχολωμένος· ἐν δ' ἄρα κήρυξ
χειρὶ σκῆπτρον ἔθηκε, σιωπῆσαί τε κέλευσεν
Ἀργείους· ὁ δ' ἔπειτα μετηύδα ἰσόθεος φῶς·
“Ἀντίλοχε, πρόσθεν πεπνυμένε, ποῖον ἔρεξας. 570
ἦσχυνας μὲν ἐμὴν ἀρετὴν, βλάβας δέ μοι ἵππους,
τοὺς σοὺς πρόσθε βαλὼν, οἷ τοι πολὺ χεῖρονες
ἦσαν.

ἀλλ' ἄγετ', Ἀργείων ἡγήτορες ἡδὲ μέδοντες,
ἐς μέσον ἀμφοτέροισι δικάσατε, μῆδ' ἐπ' ἀρωγῇ,
μή ποτέ τις εἶπησιν Ἀχαιῶν χαλκοχιτώνων· 575

“Ἀντίλοχον ψεύδεσσι βηισάμενος Μενέλαος
οἷχεται ἵππον ἄγων, ὅτι οἱ πολὺ χεῖρονες ἦσαν
ἵπποι, αὐτὸς δὲ κρείσσων ἀρετῇ τε βίῃ τε.
εἰ δ' ἄγ' ἐγὼν αὐτὸς δικάσω, καί μ' οὐ τινά φημι
ἄλλον ἐπιπλήξειν Δαναῶν· ἰθεῖα γὰρ ἔσται. 580

Ἀντίλοχ', εἰ δ' ἄγε δεῦρο, διοτρεφές, ἡ θέμις ἐστί,
στὰς ἵππων προπάροιθε καὶ ἄρματος, αὐτὰρ
ἰμάσθλην

χερσὶν ἔχε ῥαδινήν, ἥ περ τὸ πρόσθεν ἔλαυνες,
ἵππων ἀψάμενος γαιήοχον ἐννοσίγαιον 584
ὄμνυθι μὴ μὲν ἐκὼν τὸ ἐμὸν δόλῳ ἄρμα πεδῆσαι.”

Antilochos surrendereth his prize to Menelaos, who will not keep it.

τὸν δ' αὖτ' Ἀντίλοχος πεπνυμένος ἀντίον ἠΰδα·
“ἄνσχεο νῦν· πολλὸν γὰρ ἐγὼ γε νεώτερός εἰμι

σεῖο, ἄναξ Μενέλαε, σὺ δὲ πρότερος καὶ ἀρείων.
οἷσθ', οἶαι νέον ἀνδρὸς ὑπερβασίαι τελέθουσι·
κραιπνότερος μὲν γάρ τε νόος, λεπτή δέ τε μῆτις·
τῷ τοι ἐπιτλήτω κραδίη· ἵππον δέ τοι αὐτὸς 591
δώσω, τὴν ἀρόμην· εἰ καὶ νῦν κεν οἴκοθεν ἄλλο
μεῖζον ἐπαιτήσειας, ἄφαρ κέ τοι αὐτίκα δοῦναι
βουλοίμην ἢ σοί γε, διοτρεφές, ἥματα πάντα
ἐκ θυμοῦ πεσέειν καὶ δαίμοσιν εἶναι ἀλιτρός.” 595

ἦ ῥα καὶ ἵππον ἄγων μεγαθύμου Νέστορος υἱὸς
ἐν χεῖρεσσι τίθει Μενελάου· τοῖο δὲ θυμὸς
ἰάνθη, ὥς εἴτε περὶ σταχύεσσιν ἐέρση
ληίου ἀλδήσκοντος, ὅτε φρίσσουνσιν ἄρουραι·
ὥς ἄρα σοί, Μενέλαε, μετὰ φρεσὶ θυμὸς ἰάνθη. 600
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
“Ἀντίλοχε, νῦν μὲν τοι ἐγὼν ὑποείξομαι αὐτὸς
χωόμενος, ἐπεὶ οὐ τι παρήγορος οὐδ' ἀεσίφρων
ἦσθα πάρος· νῦν αὖτε νόον νίκησε νεοίη.
δεύτερον αὖτ' ἀλέασθαι ἀμείνονας ἡπεροπεύειν. 605
οὐ γάρ κέν με τάχ' ἄλλος ἀνὴρ παρέπεισεν
Ἄχαιών·

ἀλλὰ σὺ γὰρ δὴ πολλὰ πάθες καὶ πολλὰ μόγησας
σὸς τε πατὴρ ἀγαθὸς καὶ ἀδελφεὸς εἵνεκ' ἐμεῖο·
τῷ τοι λισσομένῳ ἐπιπείσομαι, ἥδὲ καὶ ἵππον
δώσω ἐμήν περ εὐόσαν, ἵνα γνῶωσι καὶ οἶδε, 610
ὥς ἐμὸς οὐ ποτε θυμὸς ὑπερφίαλος καὶ ἀπηνής.”

The fifth prize is given to Nestor.

ἦ ῥα καὶ Ἀντιλόχοιο Νοήμονι δῶκεν ἐταίρω
ἵππον ἄγειν· ὁ δ' ἔπειτα λέβηθ' ἔλε παμφανόωντα.
Μηριόνης δ' ἀνάειρε δύω χρυσοῖο τάλαντα
τέτρατος, ὥς ἔλασεν. πέμπτον δ' ὑπελείπετ'
ἄεθλον,

ἀμφίθετος φιάλη· τὴν Νέστορι δῶκεν Ἀχιλλεὺς
 Ἀργείων ἀν' ἀγῶνα φέρων καὶ ἔειπε παραστάς·
 “τῇ νῦν, καὶ σοὶ τοῦτο, γέρον, κειμήλιον ἔστω,
 Πατρόκλοιο τάφου μνῆμ' ἔμμεναι· οὐ γὰρ ἔτ' αὐτὸν
 ὄψῃ ἐν Ἀργείοισι· δίδωμι δέ τοι τόδ' ἄεθλον 620
 αὐτως· οὐ γὰρ πύξ γε μαχήσεται οὐδὲ παλαίσεις,
 οὐδέ τ' ἀκοντιστὺν ἐσδύσει οὐδὲ πόδεσσι
 θεύσει· ἥδη γὰρ χαλεπὸν κατὰ γῆρας ἐπείγει.”

Of the prowess of Nestor in his youth.

ὧς εἰπὼν ἐν χερσὶ τίθει· ὁ δὲ δέξατο χαίρων,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα· 625
 “ναὶ δὴ ταῦτά γε πάντα, τέκος, κατὰ μοῖραν ἔειπες·
 οὐ γὰρ ἔτ' ἔμπεδα γυῖα, φίλος, πόδες, οὐδ' ἔτι χεῖρες
 ὄμων ἀμφοτέρωθεν ἀπαΐσσονται ἐλαφραί.
 εἴθ' ὧς ἡβώοιμι βίῃ τέ μοι ἔμπεδος εἴη,
 ὥς ὁπότε κρείοντ' Ἀμαρυγκέα θάπτον Ἐπειοὶ 630
 Βουπρασίῳ, παῖδες δὲ θέσαν βασιλῆος ἄεθλα·
 ἔνθ' οὐ τίς μοι ὁμοῖος ἀνὴρ γένετ', οὔτ' ἄρ' Ἐπειῶν
 οὔτ' αὐτῶν Ἠυλίων οὔτ' Αἰτωλῶν μεγαθύμων.
 πύξ μὲν ἐνίκησα Κλυτομήδεα Ἥνοπος υἱόν,
 Ἀγκαῖον δὲ πάλῃ Πλευρώνιον, ὅς μοι ἀνέστη· 635
 Ἴφικλον δὲ πόδεσσι παρέδραμον ἐσθλὸν ἔοντα,
 δουρὶ δ' ὑπειρέβαλον Φυλῆά τε καὶ Πολύδωρον.
 οἷοισίν μ' ἵπποισι παρήλασαν Ἀκτορίωνε,
 πλήθει πρόσθε βαλόντε, ἀγασσαμένω περὶ νίκης,
 οὔνεκα δὴ τὰ μέγιστα παρ' αὐτόθι λείπετ' ἄεθλα.
 οἳ δ' ἄρ' ἔσαν δίδυμοι· ὁ μὲν ἔμπεδον ἡνιόχευεν, 641
 ἔμπεδον ἡνιόχευ', ὁ δ' ἄρα μίστιγι κέλευεν.
 ὧς ποτ' ἔον· νῦν αὖτε νεώτεροι ἀντιοώντων
 ἔργων τοιούτων· ἐμὲ δὲ χρὴ γήραϊ λυγρῷ
 πείθεσθαι, τότε δ' αὖτε μετέπρεπον ἡρώεσσιν. 645

ἀλλ' ἴθι καὶ σὸν ἐταῖρον ἀέθλοισι κτερείζε.
 τοῦτο δ' ἐγὼ πρόφρων δέχομαι, χαίρει δέ μοι ἦτορ,
 ὥς μεν αἰὲ μέμνησαι ἐννέος, οὐδέ σε λήθω
 τιμῆς, ἣς τέ μ' ἔοικε τετιμῆσθαι μετ' Ἀχαιοῖς.
 σοὶ δὲ θεοὶ τῶνδ' ἀντὶ χάριν μενοεικέα δοῖεν.” 650

Of the Boxing-match and the prizes therefor.

ὥς φάτο, Πηλεΐδης δὲ πολὺν καθ' ὄμιλον Ἀχαιῶν
 ᾤχετ', ἐπεὶ πάντ' αἶνον ἐπέκλυε Νηλεΐδαο.
 αὐτὰρ ὁ πυγμαχίης ἀλεγεινῆς θῆκεν ἄεθλα·
 ἡμίονον ταλαεργὸν ἄγων κατέδησ' ἐν ἀγῶνι
 ἔξετέ' ἀδμήτην, ἣ τ' ἀλγίστη δαμάσασθαι. 655
 τῷ δ' ἄρα νικηθέντι τίθει δέπας ἀμφικύπελλον.
 στῇ δ' ὀρθὸς καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν·
 “ Ἀτρεΐδῃ τε καὶ ἄλλοι ἐυκνήμιδες Ἀχαιοί,
 ἄνδρε δύω περὶ τῶνδε κελεύομεν, ὧ περ ἀρίστω,
 πῦξ μάλ' ἀνασχομένω πεπληγέμεν. ᾧ δέ κ
 Ἀπόλλων 660

δώῃ καμμονίην, γνῶωσι δὲ πάντες Ἀχαιοί,
 ἡμίονον ταλαεργὸν ἄγων κλισίῃνδε νεέσθω·
 αὐτὰρ ὁ νικηθεὶς δέπας οἴσεται ἀμφικύπελλον.”

Of the boxing of Epeios and Euryalos.

ὥς ἔφατ', ὄρνυτο δ' αὐτίκ' ἀνὴρ ἡὺς τε μέγας τε
 εἰδὼς πυγμαχίης, υἱὸς Πανοπήος Ἐπειός· 665
 ἄψατο δ' ἡμίονου ταλαεργοῦ ψώνησέν τε·
 “ ἄσσον ἴτω, ὅς τις δέπας οἴσεται ἀμφικύπελλον·
 ἡμίονον δ' οὐ φημί τιν' ἀξέμεν ἄλλον Ἀχαιῶν
 πυγμῇ νικήσαντ', ἐπεὶ εὖχομαι εἶναι ἄριστος.
 ἦ οὐχ ἄλις, ὅττι μάχης ἐπιδεύομαι; οὐδ' ἄρα
 πῶς ἦν 670
 ἐν πάντεσσ' ἔργοισι δαήμονα φῶτα γενέσθαι.

ὧδε γὰρ ἐξερῶ, τὸ δὲ καὶ τετελεσμένον ἔσται·
 ἀντικρυς χροῖα τε ῥιξω σὺν τ' ὅστέ' ἀράξω·
 κηρόσμονες δέ οἱ ἐνθάδ' ἀολλέες αἰεὶ μενόντων,
 οἳ κέ μιν ἐξοίσουσιν ἐμῆς ἵπο χερσὶ δαμέντα." 675

ὣς ἔφαθ', οἳ δ' ἄρα πάντες ἅκον ἐγένοντο σιωπῇ.
 Εὐρύαλος δέ οἱ οἶος ἀνίστατο, ἰσθῆος φως,
 Μηκιστῆρος υἱὸς Ταλαιονίδαο ἄνακτος,
 ὅς ποτε Θήβασδ' ἦλθε δεῖσιππος Οἰδιπόδαο
 ἐς τάφον· ἐνθα δὲ πάντας εἵκα Καδμείωνας. 680

τὸν μὲν Τυδείδης δουρικλυτὸς ἀμφεπονεῖτο
 θαρσύνων ἔπεσιν, μέγα δ' αὐτῷ βούλετο νίκην.
 ζῶμα δέ οἱ πρῶτον παρακάββαλεν, αὐτὰρ ἔπειτα
 δῶκεν ἱμάντας ἐυτμήτους βοῶς ἀγραύλοιο.

τὼ δὲ ζωσαμένω βήτην ἐς μέσσοι ἀγῶνα, 685
 ἅντα δ' ἀνασχομένω χερσὶ στιβαρῆσιν ἄμ' ἄμφω
 σὺν ῥ' ἔπεσον, σὺν δέ σφι βαρεῖαι χεῖρες ἐμιχθεν·
 δεινὸς δὲ χρομαῖος γενύων γένετ', ἔρρεε δ' ἰῶρος
 πάντοθεν ἐκ μελέων· ἐπὶ δ' ὄρνυτο δῖος Ἑπειός,
 κόψε δὲ παπτήναντα παρήιον· οὐδ' ἄρ' ἔτι δὴν 690
 ἐστήκειν· αὐτοῦ γὰρ ὑπήριπε φαίδιμα γυνῖα.

ὥς δ' ὅθ' ὑπὸ φρικτὸς Βορέω ἀναπάλλεται ἰχθὺς
 θίν' ἐν φυκίοεντι, μέλαν δέ ἐ κῦμα κάλυψεν,
 ὣς πληγεῖς ἀνέπαλτο. ἀτὰρ μεγάλθυμος Ἑπειὸς
 χερσὶ λαβὼν ὄρθωσε· φίλοι δ' ἀμφέσταν ἑταῖροι,
 οἳ μιν ἄγον δι' ἀγῶνος ἐφελκομένοισι πόδεςσιν 695
 αἷμα παχὺ πτύοντα, κάρη βάλλονθ' ἐτέρωσε·
 καδ' δ' ἀλλοφρονέοντα μετὰ σφίσιν εἶσαν ἄγοντες,
 αὐτοὶ δ' οἰχόμενοι κύμισαν ξέπας ἀμφικύπελλον.

Of the Wrestling-match, and how Odysseus wrestled with Ajax.

Πηλεΐδης δ' αἰψ' ἄλλα κατὰ τρίτα θῆκεν ἄεθλα,
 δεικνύμενος Δαναοῖσι, παλαισμοσύνης ἀλεγεινῆς, 701

τῷ μὲν νικήσαντι μέγαν τρίποδ' ἔμπυριβήτην,
 τὸν δὲ δυωδεκάβοιον ἐνὶ σφίσιν τιόν Ἀχαιοί·
 ἀνδρὶ δὲ νικηθέντι γυναῖκ' ἐς μέσσον ἔθηκε,
 πολλὰ δ' ἐπίστατο ἔργα, τίον δὲ ἑτεσσαράβοιον.
 στῇ δ' ὀρθὸς καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν· 706
 “ ὄρνυσθ', οἱ καὶ τούτου ἀέθλου πειρήσεσθον.”
 ὧς ἔφατ', ὦρτο δ' ἔπειτα μέγας Τελαμώνιος Αἴας,
 ἂν δ' Ὀδυσσεὺς πολύμητις ἀνίστατο, κέρδεα εἰδώς.
 ζωσαμένω δ' ἄρα τῷ γε βάτην ἐς μέσσον ἀγῶνα, 710
 ἀγκὰς δ' ἀλλήλων λαβέτην χερσὶ στιβαρῇσιν
 ὥς ὅτ' ἀμείβοντες, τοὺς τε κλυτὸς ἦραρε τέκτων,
 δώματος ὑψηλοῖο, βίας ἀνέμων ἀλεείνων.
 τετρίγει δ' ἄρα νῶτα θρασειάων ἀπὸ χειρῶν
 ἐλκόμενα στερεῶς· κατὰ δὲ νότιος ῥέεν ἰδρώς, 715
 πυκναὶ δὲ σμώδιγγες ἀνὰ πλευράς τε καὶ ὦμους
 αἵματι φοινικέεσσαι ἀνέδραμον· οἱ δὲ μάλ' αἰεὶ
 νίκης ἰέσθην τρίποδος πέρι ποιητοῖο.
 οὐτ' Ὀδυσσεὺς δύνατο σφῆλαι οὐδὲι τε πελάσσαι,
 οὐτ' Αἴας δύνατο, κρατερὴ δ' ἔχεν ἰς Ὀδυσῆος. 720
 ἀλλ' ὅτε δὴ ῥ' ἀνιάζον ἐυκνήμιδας Ἀχαιούς,
 δὴ τότε μιν προσέειπε μέγας Τελαμώνιος Αἴας·
 “ διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεύ,
 ἦ μ' ἀνάειρ' ἢ ἐγὼ σέ· τὰ δ' αὖ Διὶ πάντα
 μελήσει.” 724

ὧς εἰπὼν ἀνάειρε· δόλου δ' οὐ λήθεται Ὀδυσσεύς·
 κόψ' ὅπιθεν κῶληπα τυχών, ὑπέλυσε δὲ γυῖα·
 καδ δ' ἔπεσ' ἐξοπίσω· ἐπὶ δὲ στήθεσσι νῦν Ὀδυσσεὺς
 κάππεσε· λαοὶ δ' αὖ θεῶν τό τε θάμβησάν τε.
 δεύτερος αὖτ' ἀνάειρε πολύτλας δῖος Ὀδυσσεύς, 729
 κίνησεν δ' ἄρα τυτθὸν ἀπὸ χθονός, οὐδέ τ' αἶρεν,
 ἐν δὲ γόνυ γνάμψεν· ἐπὶ δὲ χθονὶ κάππεσον ἄμφω
 πλησίοι ἀλλήλοισι, μίανθησαν δὲ κονίη.

καί νύ κε τὸ τρίτον αὖτις ἀναΐξαντε πάλαιον,
εἰ μὴ Ἀχιλλεὺς αὐτὸς ἀνίστατο καὶ κατέρυκε·
“μηκέτ’ ἐρείδεσθον μηδὲ τρίβεσθε κακοῖσι· 735

νίκη δ’ ἀμφοτέροισιν· ἀέθλια δ’ ἴσ’ ἀνελόντες
ἔρχεσθ’, ὄφρα καὶ ἄλλοι ἀεθλεύωσιν Ἀχαιοί.”
ὥς ἔφαθ’, οἱ δ’ ἄρα τοῦ μάλα μὲν κλύον ἠδὲ
πίθοντο,

καί ῥ’ ἀπομορξαμένω κονίην δύσαντο χιτῶνας.

*Of the Foot-race, and how Odysseus won the first prize by help of
Athenē.*

Πηλεΐδης δ’ αἰψ’ ἄλλα τίθει ταχυτήτος ἄεθλα,
ἀργύρεον κρητῆρα τετυγμένον· ἔξ δ’ ἄρα μέτρα 741
χάνδανεν, αὐτὰρ κάλλει ἐνίκα πᾶσαν ἐπ’ αἶαν
πολλόν, ἐπεὶ Σιδόνες πολυδαίδαλοι εὖ ἤσκησαν,
Φοῖνικες δ’ ἄγον ἄνδρες ἐπ’ ἡεροειδέα πόντον,
στήσαν δ’ ἐν λιμένεσσι, Θόαντι δὲ δῶρον ἔδωκαν·
υἱὸς δὲ Πριάμοιο Λυκάονος ὄνον ἔδωκε 746

Πατρόκλῳ ἥρωϊ Ἰησονίδης Εὐνήος.
καὶ τὸν Ἀχιλλεὺς θῆκεν ἀέθλιον οὐ ἑτάροιο,
ὅς τις ἐλαφρότατος ποσσὶ κραιπνοῖσι πέλοιτο·
δευτέρῳ αὖ βούν θῆκε μέγαν καὶ πίονα δημῷ, 750
ἡμιτάλαντον δὲ χρυσοῦ λοισθήι’ ἔθηκε.

στῇ δ’ ὀρθὸς καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν·
“ὄρνησθ’, οἱ καὶ τούτου ἀέθλου πειρήσεσθε.”
ὥς ἔφατ’, ὥρνυτο δ’ αὐτίκ’ Ὀϊλῆος ταχὺς Αἴας, 751
ἂν δ’ Ὀδυσσεὺς πολύμητις, ἔπειτα δὲ Νέστορος υἱὸς
Ἀντίλοχος· ὁ γὰρ αὖτε νέους ποσσὶ πάντας ἐνίκα.
στὰν δὲ μεταστοιχί· σήμηνε δὲ τέρματ’ Ἀχιλλεύς.
τοῖσι δ’ ἀπὸ νύσσης τέτατο δρόμος· ὦκα δ’ ἔπειτα
ἔκφερ’ Ὀιλιάδης, ἐπὶ δ’ ὥρνυτο δῖος Ὀδυσσεὺς
ἄγχι μάλ’, ὥς ὅτε τίς τε γυναικὸς ἐυζώνοιο 760

στήθεός ἐστι κανών, ὃν τ' εὖ μάλα χερσὶ τανύσση
 πηνίον ἐξέλκουσα παρὲκ μίτον, ἀγχόθι δ' ἴσχει
 στήθεος· ὥς Ὀδυσσεὺς θέεν ἐγγύθεν, αὐτὰρ ὅπισθεν
 ἶχνια τύπτε πόδεσσι πάρος κόνιν ἀμφιχυθῆναι·
 καδ δ' ἄρα οἱ κεφαλῆς χέ' αὐτμένα διὸς Ὀδυσσεὺς
 αἰεὶ ρίμφα θέων· ἱαχον δ' ἐπὶ πάντες Ἀχαιοὶ 766
 νίκης ἱεμένῳ, μάλα δὲ σπεύδοντι κέλευον.
 ἀλλ' ὅτε δὴ πύματον τέλεον δρόμον, αὐτίκ' Ὀδυσσεὺς
 εὐχετ' Ἀθηναίῃ γλαυκῶπιδι ὃν κατὰ θυμόν·
 “ κλῦθι, θεά, ἀγαθή μοι ἐπίρροθος ἔλθὲ ποδοῦν,” 770
 ὥς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη,
 γυῖα δ' ἔθηκεν ἐλαφρά, πόδας καὶ χεῖρας ὑπερθεν.
 ἀλλ' ὅτε δὴ τάχ' ἐμελλον ἐπαῖξεσθαι ἄεθλον,
 ἔνθ' Λῆας μὲν ὄλισθε θέων, βλάβην γὰρ Ἀθήνη,
 τῇ ῥα βοῶν κέχυτ' ὄνθος ἀποκταμένων ἐριμύκων, 775
 οὓς ἐπὶ Πατρόκλῳ πέφνεν πόδας ὠκὺς Ἀχιλλεύς·
 ἐν δ' ὄνθου βοέου πλήτο στόμα τε ῥῖνός τε.
 κρητῆρ' αὐτ' ἀνάειρε πολύτλας διὸς Ὀδυσσεύς,
 ὥς ἦλθε φθάμενος· ὁ δὲ βοῦν ἔλε φαίδιμος Λῆας.
 στῇ δὲ κέρας μετὰ χερσὶν ἔχων βοὸς ἀγραύλοιο, 780
 ὄνθον ἀποπτύων, μετὰ δ' Ἀργείοισιν ἔειπεν·
 “ ὦ πόποι, ἦ μ' ἔβλαψε θεὰ πόδας, ἦ τὸ πάρος περ
 μήτηρ ὥς Ὀδυσῇ παρίσταται ἡδ' ἐπαρήγει.”

The pleasant words of Antilochos and his reward therefor.

ὥς ἔφαθ', οἱ δ' ἄρα πάντες ἐπ' αὐτῷ ἠδὺν
 γέλασαν.

Ἀντίλοχος δ' ἄρα δὴ λισσθήιον ἔκφερ' ἄεθλον 785
 μειδιῶν, καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν·

“ εἰδόσιν ὑμῖν ἐρέω πᾶσιν, φίλοι, ὥς ἔτι καὶ νῦν
 ἀθάνατοι τιμῶσι παλαιοτέρους ἀνθρώπους.

Λῆας μὲν γὰρ ἐμεῖν ὀλίγον προγενέστερός ἐστιν,

οὗτος δὲ προτέρης γενεῆς προτέρων τ' ἀνθρώπων·
ὤμοι γέροντα δέ μιν φασ' ἔμμεναι· ἀργαλέον δὲ 791
ποσσὶν ἐριδήσασθαι Ἀχαιοῖς, εἰ μὴ Ἀχιλλεῖ.”

ὣς φάτο, κύδηνεν δὲ ποδῶκεα Πηλεΐωνα.
τὸν δ' Ἀχιλεὺς μύθοισιν ἀμειβόμενος προσέειπεν·
“ Ἀντίλοχ', οὐ μὲν τοι μέλεος εἰρήσεται αἶνος, 795
ἀλλὰ τοι ἡμιτάλαντον ἐγὼ χρυσοῦ ἐπιθήσω.”
ὣς εἰπὼν ἐν χερσὶ τίθει, ὃ δὲ δέξατο χαίρων.

Of a contest for the arms of Sarpedon.

αὐτὰρ Πηλεΐδης κατὰ μὲν δολιχόσκιον ἔγχος
θῆκ' ἐς ἀγῶνα φέρων, κατὰ δ' ἀσπίδα καὶ τρυφά-
λειαν,

τεύχεα Σαρπήδοντος, ἃ μιν Πάτροκλος ἀπηύρα. 800
στῇ δ' ὀρθος καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν·

“ ἄνδρε δύω περὶ τῶνδε κελεύομεν, ὧ περ ἀρίστω,
τεύχεα ἐσσαμένω, ταμεσίχροα χαλκὸν ἐλόντε
ἀλλήλων προπάραιθεν ὀμίλου πειρηθῆναι.

ὅππότερός κε φθῆσιν ὀρεζύμενος χροά καλόν, 805
ψαύσῃ δ' ἐνδίνων διὰ τ' ἔντεα καὶ μέλαν αἶμα,
τῷ μὲν ἐγὼ ὥσω τόδε φάσγανον ἀργυρόηλον
καλὸν Ἑρμῆϊον· τὸ μὲν Ἀστεροπαῖον ἀπηύρων·

τεύχεα δ' ἀμφότεροι ξυνήια ταῦτα φερέσθων· 809
καὶ σφιν δαῖτ' ἀγαθὴν παραθήσομεν ἐν κλισίῃσιν.”

ὣς ἔφατ', ὦρτο δ' ἔπειτα μέγας Τελαμώνιος Λῆας,
ἂν δ' ἄρα Τυδεΐδης ὦρτο κρατερὸς Διομήδης.

οἱ δ' ἐπεὶ οὖν ἐκάτερθεν ὀμίλου θωρήχθησαν,
ἐς μέσον ἀμφοτέρω συνίτην μεμαῶτε μάχεσθαι,
δεινὸν δερκομένω· θάμβος δ' ἔχε πάντας Ἀχαιοὺς.

ἀλλ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες, 816
τρεῖς μὲν ἐπήϊξαν, τρεῖς δὲ σχεδὸν ὠρμήθησαν.

ἔνθ' Ἀῖας μὲν ἔπειτα κατ' ἀσπίδα πάντοσ' εἴσην

νύξ', οὐδὲ χρό' ἵκανεν· ἔρυτο γὰρ ἔνδοθι θώρηξ·
 Τυδεΐδης δ' ἄρ' ἔπειτα ὑπὲρ σάκεος μέγαλοιο 820
 αἶέν ἐπ' αὐχένι κῦρε φαεινοῦ δουρὸς ἀκωκῇ.
 καὶ τότε δὴ ῥ' Αἴαντι περιδείσαντες Ἀχαιοὶ
 παυσάμενους ἐκέλευσαν ἀέθλια ἴσ' ἀνελέσθαι.
 αὐτὰρ Τυδεΐδῃ δῶκεν μέγα φάσγανον ἥρως
 σὺν κολεῶ τε φέρων καὶ ἐντμήτῳ τελαμῶνι. 825

Of a Throwing of the Weight.

αὐτὰρ Πηλεΐδης θῆκεν σόλον αὐτοχόωνον,
 ὃν πρὶν μὲν ρίπτασκε μέγα σθένος Ἡετίωνος·
 ἀλλ' ἦ τοι τὸν ἔπεφνε ποδάρκης δῖος Ἀχιλλεύς,
 τὸν δ' ἄγετ' ἐν νήεσσι σὺν ἄλλοισι κτεάτεσσι.
 στῇ δ' ὀρθὸς καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν· 830
 “ ὄρνυσθ', οἷ καὶ τούτου ἀέθλου πειρήσεσθε.
 εἴ οἱ καὶ μάλα πολλὸν ἀπόπροθι πίονες ἀγροί,
 ἔξει μιν καὶ πέντε περιπλομένους ἐνιαυτοὺς
 χρεώμενος· οὐ μὲν γάρ οἱ ἀτεμβόμενός γε σιδήρου
 ποιμὴν οὐδ' ἀροτὴρ εἴς' ἐς πόλιν, ἀλλὰ παρέξει.”
 ὣς ἔφατ', ὦρτο δ' ἔπειτα μενεπτόλεμος Πολυ-
 ποίτης, 836

ἂν δὲ Λεοντήης κρατερὸν μένος ἀντιθέοιο,
 ἂν δ' Αἴας Τελαμωνιάδης καὶ δῖος Ἐπειός.
 ἐξείης δ' ἴσταντο, σόλον δ' ἔλε δῖος Ἐπειός,
 ἦκε δὲ δινήσας· γέλασαν δ' ἐπὶ πάντες Ἀχαιοί. 840
 δεύτερος αὐτ' ἀφέηκε Λεοντεὺς ὄζος Ἄρῃος,
 τὸ τρίτον αὐτ' ἔρριψε μέγας Τελαμώνιος Αἴας
 χειρὸς ἄπο στιβαρῆς, καὶ ὑπέρβαλε σήματα πάντων.
 ἀλλ' ὅτε δὴ σόλον εἴλε μενεπτόλεμος Πολυποίτης,
 ὅσσον τίς τ' ἔρριψε καλαύροπα βουκόλος ἀνὴρ· 845
 ἡ δὲ ἐλίσσομένη πέτεται διὰ βοῦς ἀγελαίας·
 τόσσον παντὸς ἀγῶνος ὑπέρβαλε· τοὶ δὲ βόησαν.

ἀνστάντες δ' ἔταροι Πολυποίταο κρατεροῖο
νῆας ἔπι γλαφυρὰς ἔφερον βασιλῆος ἄεθλον.

Of an Archery contest.

αὐτὰρ ὁ τοξευτῇσι τίθει ἰόεντα σίδηρον, 850
καδ δ' ἐτίθει δέκα μὲν πελέκεας, δέκα δ' ἡμιπέλεκκα,
ἴστων δ' ἔστησεν νηὸς κυανοπρώροιο
τηλοῦ ἐπὶ ψαμάθοις, ἐκ δὲ τρήρωνα πέλειαν
λεπτῇ μηρίνθῳ δῆσεν ποδός, ἧς ἄρ' ἀνώγει
τοξεύειν. “ὅς μὲν κε βάλη τρήρωνα πέλειαν, 855
πάντας ἀειράμενος πελέκεας οἰκόνδε φερέσθω.
ὅς δέ κε μηρίνθοιο τύχη, ὄρνιθος ἁμαρτῶν,
ἦσσων γὰρ δὴ κείνος, ὁ δ' οἴσεται ἡμιπέλεκκα.”

ὥς ἔφατ', ὦρτο δ' ἔπειτα βίη Τεύκροιο ἄνακτος,
ἂν δ' ἄρα Μηριόνης θεράπων εὐς Ἰδομενῆος. 860
κλήρους δ' ἐν κυνέῃ χαλκήρεϊ πάλλον ἐλόντες,
Τεῦκρος δὲ πρῶτος κλήρῳ λάχεν. αὐτίκα δ' ἰὼν
ἦκεν ἐπικρατέως, οὐδ' ἠπείλησεν ἄνακτι
ἄρνῶν πρωτογόνων ῥέξειν κλειτὴν ἑκατόμβην. 861
ὄρνιθος μὲν ἁμαρτε· μέγηρε γάρ οἱ τό γ' Ἀπόλλων·
αὐτὰρ ὁ μήρινθον βάλε παρ πόδα, τῇ δέδεται ὄρνις·
ἀντικρὺς δ' ἀπὸ μήρινθον· τάμε πικρὸς οἰστός.
ἦ μὲν ἔπειτ' ἦιξε πρὸς οὐρανόν, ἦ δὲ παρείθη
μήρινθος ποτὶ γαῖαν· αὐτὰρ κελάδησαν Ἀχαιοί.
σπερχόμενος δ' ἄρα Μηριόνης ἐξείρυσε χειρὸς 870
τόξον· αὐτὰρ δὴ οἰστὸν ἔχεν πάλαι, ὥς ἴθυνεν.
αὐτίκα δ' ἠπείλησεν ἐκηβόλῳ Ἀπόλλωνι
ἄρνῶν πρωτογόνων ῥέξειν κλειτὴν ἑκατόμβην.
ὑψι δ' ὑπὸ νεφέων εἶδε τρήρωνα πέλειαν·
τῇ ῥ' ὃ γε δινεύουσαν ὑπὸ πτέρυγος βάλε μέσσην,
ἀντικρὺς δὲ διῆλθε βέλος· τὸ μὲν ἄψ ἐπὶ γαίῃ 876
πρόσθεν Μηριόναο πάγῃ ποδός· αὐτὰρ ἦ ὄρνις

ἰστῶ ἐφεζομένη νηὸς κυανοπρώροιο
 αὐχέν' ἀπεκρέμασεν, σὺν δὲ πτερὰ πυκνὰ λίασθεν·
 ὦκὺς δ' ἐκ μελέων θυμὸς πτάτο, τῇλε δ' ἀπ' αὐτοῦ
 κάππεσε· λαοὶ δ' αὖ θηεῖντό τε θάμβησίν τε. 881
 ἂν δ' ἄρα Μηριόνης πελέκεας δέκα πάντας ἄειρε,
 Τεῦκρος δ' ἡμιπέλεκκα φέρειν κοίλας ἐπὶ νῆας.

Of the Javelin-throwing.

αὐτὰρ Πηλεΐδης κατὰ μὲν δολιχόσκιον ἔγχος,
 καδ δὲ λέβητ' ἄπυρον, βοδὸς ἄξιον, ἀνθεμόεντα 885
 θῆκ' ἐς ἀγῶνα φέρων· καὶ ῥ' ἤμονες ἄνδρες ἀνέστην·
 ἂν μὲν ἄρ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων,
 ἂν δ' ἄρα Μηριόνης θεράπων εὖς Ἰδομενῆος.
 τοῖσι δὲ καὶ μετέειπε ποδάρκης δῖος Ἀχιλλεύς·
 “ Ἀτρεΐδη· ἴδμεν γάρ, ὅσον προβέβηκας ἀπάντων
 ἡδ' ὅσον δύναμι τε καὶ ἥμασιν ἔπλευ ἄριστος· 891
 ἀλλὰ σὺ μὲν τόδ' ἄεθλον ἔχων κοίλας ἐπὶ νῆας
 ἔρχευ, ἀτὰρ δόρυ Μηριόνη ἥρωϊ πόρωμεν,
 εἰ σύ γε σῶ θυμῷ ἐθέλοις· κέλομαι γὰρ ἐγὼ γε.”

ὥς ἔφατ', οὐδ' ἀπίθησεν ἄναξ ἀνδρῶν Ἀγαμέμ-
 νων. 895

δῶκε δὲ Μηριόνη δόρυ χάλκεον· αὐτὰρ ὅ γ' ἥρως
 Ταλθυβίῳ κήρυκι δίδου περικαλλὲς ἄεθλον.

ΙΛΙΑΔΟΣ Ω

Ἕκτορος λύτρα.

*Achilles, maddened with grief for Patroklos, daily drags
Hektor's body around the walls of Troy.*

λῦτο δ' ἄγών, λαοὶ δὲ θοὰς ἐπὶ νῆας ἕκαστοι
ἔσκιδναντ' ἰέναι. τοὶ μὲν δόρποιο μέδοντο
ὑπνου τε γλυκεροῦ ταρπήμεναι· αὐτὰρ Ἀχιλλεὺς
κλαῖε φίλου ἐτάρου μεμνημένος, οὐδέ μιν ὕπνος
ῥῆρι πανδαμάτωρ, ἀλλ' ἐστρέφετ' ἔνθα καὶ ἔνθα 5
Πατρόκλου ποθέων ἀδροτήτά τε καὶ μένος ἦν,
ἦδ' ὅποσα τολύπευσε σὺν αὐτῷ καὶ πάθεν ἄλγεα,
ἀνδρῶν τε πτολέμους ἀλεγεινά τε κύματα πείρων·
τῶν μιμνησκόμενος θαλερὸν κατὰ δάκρυον εἶβεν,
ἄλλοτ' ἐπὶ πλευρὰς κατακείμενος, ἄλλοτε δ' αὖτε 10
ὑπτίος, ἄλλοτε δὲ πρηνής· τοτὲ δ' ὀρθὸς ἀναστὰς
δινεύεσκ' ἀλύων παρὰ θῖν' αἰὼς. οὐδέ μιν ἦως
φαινομένη λήθεσκεν ὑπεῖρ ἄλλα τ' ἡμόνας τε,
ἀλλ' ὃ γ' ἐπεὶ ζεύξειεν ὑφ' ἄρμασιν ὠκέας ἵππους,
Ἕκτορα δ' ἔλκεσθαι δησάσκετο δίφρου ὀπισθε, 15
τρὶς δ' ἐρύσας περὶ σῆμα Μενoitιῶδαο θανόντος
αὖτις ἐνὶ κλισίῃ πανέσκετο, τὸν δέ τ' ἔασκεν
ἐν κόνι ἐκτανύσας προπρηνέα. τοῖο δ' Ἀπόλλων
πᾶσαν ἀεικείην ἄπεχε χροῖ', φῶτ' ἐλεαίρων

καὶ τεθνηότα περ· περὶ δ' αἰγίδι πάντα κάλυπτε 20
 χρυσεῖη, ἵνα μή μιν ἀποδρύφοι ἑλκυστάζων.

*Apollo rebuketh the gods for that they let not Achilles from doing
 despite to Hektor's body.*

ὥς ὁ μὲν Ἴκτορα δῖον ἀείκιζεν μενεαίνων·
 τὸν δ' ἑλεαίρεσκον μάκαρες θεοὶ εἰσορόωντες,
 κλέψαι δ' ὀτρύνεσκον ἑύσκοπον ἀργεῖφόντην.
 ἔνθ' ἄλλοις μὲν πᾶσιν ἐήνδανεν, οὐδέ ποθ' Ἥρη 25
 οὐδὲ Ποσειδάων' οὐδὲ γλαυκώπιδι κούρη,
 ἀλλ' ἔχον, ὥς σφιν πρῶτον ἀπήχθετο Ἴλιος ἱρή
 καὶ Πριάμος καὶ λαὸς Ἀλεξάνδρου ἔνεκ' ἄτης,
 ὃς νείκεσσε θεάς, ὅτε οἱ μέσσαυλον ἴκοντο,
 τὴν δ' ἦνυσ', ἥ οἱ πόρε μαχλοσύνην ἀλεγεινήν. 30
 ἀλλ' ὅτε δὴ ῥ' ἐκ τοῖο δυωδεκάτῃ γένητ' ἡώς,
 καὶ τότ' ἄρ' ἀθανάτοισι μετηύδα Φοῖβος Ἀπόλλων·
 “σχέτλιοί ἐστε, θεοί, δηλήμονες· οὐ νύ ποθ' ὑμῖν
 Ἴκτωρ μηρί' ἔκκε βοῶν αἰγῶν τε τελείων ;
 τὸν νῦν οὐκ ἔτλητε νέκυν περ ἔοντα σαῶσαι, 35
 ἦ τ' ἀλόχῳ ἰδέειν καὶ μητέρι καὶ τέκεϊ ᾧ
 καὶ πατέρι Πριάμῳ λαοῖσί τε, τοί κέ μιν ὦκα
 ἐν πυρὶ κήαιεν καὶ ἐπὶ κτέρεα κτερίσαιεν.
 ἀλλ' ὀλοῶ Ἀχιλῆι, θεοί, βούλεσθ' ἐπαρήγειν,
 ᾧ οὐτ' ἄρ φρένες εἰσὶν ἐναΐσιμοι οὔτε νόημα 40
 γναμπτὸν ἐνὶ στήθεσσι, λέων δ' ὥς ἄγρια οἶδεν,
 ὅς τ' ἐπεὶ ἄρ μεγάλη τε βίη καὶ ἀγήνορι θυμῷ
 εἷξας εἶς ἐπὶ μῆλα βροτῶν, ἵνα δαῖτα λάβησιν·
 ὥς Ἀχιλεὺς ἔλεον μὲν ἀπώλεσεν, οὐδέ οἱ αἰδὼς
 γίγνεται, ἦ τ' ἄνδρας μέγα σίνεται ἡδ' ὀνίνησι. 45
 μέλλει μὲν πού τις καὶ φίλτερον ἄλλον ὀλέσσαι,
 ἢ κασίγνητον ὁμογαστριον ἢ καὶ υἷόν·
 ἀλλ' ἦ τοι κλαύσας καὶ ὀδυράμενος μεθέηκε·

τλητὸν γὰρ μοῖραι θυμὸν θέσαν ἀνθρώποισιν.
 αὐτὰρ ὃ γ' Ἑκτορα δῖον, ἐπεὶ φίλον ἦτορ ἀπηύρα, 50
 ἵππων ἐξάπτων περὶ σῆμ' ἐτάριοι φίλοιο
 ἔλκει· οὐ μὴν οἱ τό γε κάλλιον οὐδέ τ' ἄμεινον·
 μὴ ἀγαθῷ περ εἶντι νεμεσσηθῶμέν οἱ ἡμεῖς·
 κωφὴν γὰρ δὴ γαῖαν ἀεικίζει μενεαίνων."

Hera maketh answer to Apollo, but Zeus will have Thetis summoned that Hektor's body may be given up for ransom.

τὸν δὲ χολωσαμένη προσέφη λευκώλενος Ἥρη· 55
 "εἴη κεν καὶ τοῦτο τεὸν ἔπος, ἀργυρότοξε,
 εἰ δὴ ὁμῆν Ἀχιλῆϊ καὶ Ἑκτορι θήσετε τιμὴν.
 Ἑκτωρ μὲν θνητός τε γυναῖκά τε θήσατο μαζόν·
 αὐτὰρ Ἀχιλλεύς ἐστι θεῶς γόνος, ἣν ἐγὼ αὐτὴ
 θρέψα τε καὶ ἀτίτηλα καὶ ἀνδρὶ πόρον παράκοιτιν
 Πηλεί, ὃς περὶ κῆρι φίλος γένητ' ἀθανάτοισι. 61
 πάντες δ' ἀντιτάσθε, θεοί, γάμου· ἐν δὲ σὺ τοῖσι
 δαίνυ' ἔχων φόρμιγγα, κακῶν ἔταρ', αἰὲν ἄπιστε."

τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα
 Ζεὺς·

"Ἥρη, μὴ δὴ πάμπαν ἀποσκύδμαινε θεοῖσιν· 65
 οὐ μὲν γὰρ τιμὴ γε μὴ' ἔσσεται· ἀλλὰ καὶ Ἑκτωρ
 φίλτατος ἔσκε θεοῖσι βροτῶν, οἳ ἐν Ἰλίδι εἰσίν·
 ὥς γὰρ ἐμοί γ', ἐπεὶ οὐ τι φίλων ἡμάρτανε δώρων.
 οὐ γάρ μοί ποτε βωμὸς ἐδεύετο δαιτὸς εἴσης,
 λοιβῆς τε κνίσσης τε· τὸ γὰρ λάχομεν γέρας ἡμεῖς.
 ἀλλ' ἢ τοι κλέψαι μὲν εἴσομεν—οὐδέ πη ἔστι 71
 λάθρη Ἀχιλλῆος—θρασὺν Ἑκτορα· ἢ γάρ οἱ αἰεὶ
 μήτηρ παρμέμβλωκεν ὁμῶς νύκτας τε καὶ ἡμαρ.
 ἀλλ' εἴ τις καλέσειε θεῶν Θέτιν ἄσσον ἐμεῖο,
 ὄφρα τί οἱ εἴπω πυκινὸν ἔπος, ὥς κεν Ἀχιλλεύς 75
 δώρων ἐκ Πριάμοιο λάχῃ ἀπὸ θ' Ἑκτορα λύσῃ."

Iris goeth down to bring Thetis from the depths of the sea.

ὥς ἔφατ', ὦρτο δὲ Ἴρις ἀελλόπος ἀγγελέουσα,
 μεσσηγὺς δὲ Σάμου τε καὶ Ἴμβρου παιπαλοέσσης
 ἔνθορε μείλανι πόντῳ· ἐπεστονάχησε δὲ λίμνη.
 ἢ δὲ μολυβδαίνῃ ἰκέλη ἐς βυσσὸν ὄρουσεν, 80
 ἢ τε κατ' ἀγραύλοιο βοὸς κέρας ἐμβεβαυῖα
 ἔρχεται ὠμηστῆσιν ἐπ' ἰχθύσι κῆρα φέρουσα.
 εὖρε δ' ἐνὶ σπῆϊ γλαφυρῷ Θέτιν, ἀμφὶ δέ τ' ἄλλαι
 εἶαθ' ὀμηγερέες ἄλιαι θεαί· ἢ δ' ἐνὶ μέσσης
 κλαῖε μόρον οὐ παιδὸς ἀμύμονος, ὅς οἱ ἔμελλε 85
 φθίσεισθ' ἐν Τροίῃ ἐριβώλακι, τηλόθι πάτρης.
 ἀγχοῦ δ' ἰσταμένη προσέφη πόδας ὠκέα Ἴρις·
 “ὄρσο, Θέτι· καλέει Ζεὺς ἄφθιτα μῆδεα εἰδώς.”
 τὴν δ' ἡμείβετ' ἔπειτα θεὰ Θέτις ἀργυρόπεζα·
 “τίπτε με κείνος ἄνωγε μέγας θεός; αἰδέομαι δὲ 90
 μίσγεσθ' ἀθανάτοισιν, ἔχω δ' ἄχε' ἄκριτα θυμῷ.
 εἶμι μὲν, οὐδ' ἄλιον ἔπος ἔσσεται, ὅττι κεν εἴπῃ.”

Thetis being come to Olympus, Zeus biddeth her bear his behest unto Achilles, that he give back Hector's body for ransom.

ὥς ἄρα φωνήσασα κάλυμμ' ἔλε δῖα θεάων
 κυάνεον, τοῦ δ' οὐ τι μελάντερον ἔπλετο ἔσθος·
 βῆ δ' ἰέναι, πρόσθεν δὲ ποδὴνεμος ὠκέα Ἴρις 95
 ἡγεῖτ'· ἀμφὶ δ' ἄρα σφι λιάζετο κῦμα θαλάσσης.
 ἀκτὴν δ' εἰσαναβᾶσαι ἐς οὐρανὸν αἰχθήτην,
 εὖρον δ' εὐρύοπα Κρονίδην, περὶ δ' ἄλλοι ἅπαντες
 εἶαθ' ὀμηγερέες μάκαρες θεοὶ αἰὲν ἔοντες.
 ἢ δ' ἄρα παρ Διὶ πατρὶ καθέζετο, εἶξε δ' Ἀθήνη.
 Ἥρῃ δὲ χρύσειον καλὸν δέπας ἐν χερὶ θῆκε 101
 καί ῥ' εὐφρην' ἐπέεσσι· Θέτις δ' ὠρεξε πιούσα.
 τοῖσι δὲ μύθων ἦρχε πατὴρ ἀνδρῶν τε θεῶν τε·

“ἦλυθες Οὐλυμπόνδε, θεὰ Θέτι, κηδομένη περ,
 πένθος ἄλαστον ἔχουσα μετὰ φρεσίν· οἶδα καὶ
 αὐτός· 105

ἀλλὰ καὶ ὥς ἐρέω, τοῦ σ' εἵνεκα δεῦρο κάλεσσα.
 ἐννῆμαρ δὴ νείκος ἐν ἀθανάτοισιν ὄρωρεν
 Ἐκτορος ἀμφὶ νέκυι καὶ Ἀχιλλῇ πτολιπόρθῳ·
 κλέψαι δ' ὀτρύνουσιν εὐσκοπον ἀργεῖφόντην·
 αὐτὰρ ἐγὼ τόδε κῦδος Ἀχιλλῇ προτιάπτω, 110
 αἰδῶ καὶ φιλότητα τεῆν μετόπισθε φυλάσσων.
 αἶψα μάλ' ἐς στρατὸν ἐλθὲ καὶ νίει σῶ ἐπίτειλον·
 σκύζεσθαί οἱ εἶπε θεούς, ἐμὲ δ' ἔξοχα πάντων
 ἀθανάτων κεχολῶσθαι, ὅτι φρεσὶ μαινομένησιν
 Ἐκτορ' ἔχει παρὰ νηυσὶ κορωνίσιν οὐδ' ἀπέλυσεν,
 αἷ κέν πως ἐμέ τε δείσῃ ἀπὸ θ' Ἐκτορα λύσῃ. 116
 αὐτὰρ ἐγὼ Πριάμῳ μεγαλήτορι Ἴριν ἐφήσω
 λύσασθαι φίλον υἱὸν ἰόντ' ἐπὶ νῆας Ἀχαιῶν,
 δῶρα δ' Ἀχιλλῇ φερέμεν, τά κε θυμὸν ἰήνῃ.”

*Thetis boreth the words of Zeus to Achilles, who is obedient there-
 unto.*

ὥς ἔφατ', οὐδ' ἀπίθησε θεὰ Θέτις ἀργυρόπεζα, 120
 βῆ δὲ κατ' Οὐλύμποιο καρήνων αἶξασα.
 ἔξεν δ' ἐς κλισίην οὗ υἱέος· ἔνθ' ἄρα τὸν γε
 εὖρ' ἀδινὰ στενάχοντα· φίλοι δ' ἄμφ' αὐτὸν ἑταῖροι
 ἐσσυμένως ἐπένοντο καὶ ἐντύνοντ' ἄριστον·
 τοῖσι δ' οἷς λάσιος μέγας ἐν κλισίῃ ἰέρευτο. 125
 ἡ δὲ μάλ' ἄγχ' αὐτοῖο καθέζετο πότνια μήτηρ,
 χειρὶ τέ μιν κατέρεξεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 “τέκνον ἐμόν, τέο μέχρις ὀδυρόμενος καὶ ἀχεύων
 σὴν ἔδεαι κραδίην, μεμνημένος οὔτε τι σίτου
 οὔτ' εὐνῆς; οὐ γὰρ δηρὸν βέη, ἀλλὰ τοι ἤδη 130
 ἄγχι παρέστηκεν θάνατος καὶ μοῖρα κραταιή.

ἀλλ' ἐμέθεν ξύνες ὦκα, Διὸς δέ τοι ἄγγελός εἰμι.
 σκύζεσθαί σοί φησι θεούς, ἐέ δ' ἔξοχα πάντων
 ἀθανάτων κεχολῶσθαι, ὅτι φρεσὶ μαινομένησιν 135
 "Ἐκτορ' ἔχεις παρὰ νηυσὶ κορωνίσιν οὐδ' ἀπέλυσας.
 ἀλλ' ἄγε δὴ λῦσον, νεκροῖο δὲ δέξαι ἅποινα."

τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς
 Ἀχιλλεύς·

"τῇδ' εἶη· ὃς ἅποινα φέροι, καὶ νεκρὸν ἄγοιτο,
 εἰ δὴ πρόφρονι θυμῷ Ὀλύμπιος αὐτὸς ἀνώγει." 140

*Iris, at the bidding of Zeus, giveth command to Priam that he go
 to Achilles in his hut, and offer ransom for Hektor's body.*

ὥς οἷ γ' ἐν νηῶν ἀγύρι μῆτηρ τε καὶ υἱὸς
 πολλὰ πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον.
 Ἴριν δ' ὥτρυνε Κρονίδης εἰς Ἴλιον ἱρήν·
 "βάσκ' ἴθι, Ἴρι ταχεῖα· λιποῦς' ἔδος Οὐλύμποιο
 ἄγγειλον Πριάμῳ μεγαλήτορι Ἴλιον εἴσω 145
 λύσασθαι φίλον υἱὸν ἰόντ' ἐπὶ νῆας Ἀχαιῶν,
 δῶρα δ' Ἀχιλλῇ φερέμεν, τά κε θυμὸν ἱήνη,
 οἶον, μηδέ τις ἄλλος ἅμα Τρώων ἴτω ἀνὴρ.
 κῆρύξ τίς οἱ ἔποιτο γεραίτερος, ὅς κ' ἰθύνοι
 ἡμιόνους καὶ ἅμαξαν εὐτρόχον, ἡδὲ καὶ αὐτὶς 150
 νεκρὸν ἄγοι προτὶ ἄστν, τὸν ἔκτανε δῖος Ἀχιλλεύς.
 μηδέ τί οἱ θάνατος μελέτω φρεσὶ μηδέ τι τάρβος·
 τοῖον γάρ οἱ πομπὸν ὁπάσσομεν ἀργεῖφόντην,
 ὃς ἄξει, εἴως κεν ἄγων Ἀχιλλῇ πελάσση.
 αὐτὰρ ἐπὴν ἀγάγησιν ἔσω κλισίην Ἀχιλλῆος, 155
 οὔτ' αὐτὸς κτενέει ἀπὸ τ' ἄλλους πάντας ἐρύξει·
 οὔτε γάρ ἐστ' ἄφρων οὔτ' ἄσκοπος οὔτ' ἀλιτήμων,
 ἀλλὰ μάλ' ἐνδυκέως ἰκέτεω πεφιδήσεται ἀνδρός."

ὥς ἔφατ', ὦρτο δὲ Ἴρις ἀελλόπος ἀγγελέουσα.
 ἴξεν δ' ἐς Πριάμοιο, κίχεν δ' ἐνοπὴν τε γόον τε· 160

παῖδες μὲν πατέρ' ἀμφὶ καθήμενοι ἔνδοθεν αὐλῆς
 δάκρυσιν εἶματ' ἔφυρον, ὃ δ' ἐν μέσσοισι γεραιὸς
 ἐντυπὰς ἐν χλαίνῃ κεκαλυμμένος· ἀμφὶ δὲ πολλὴ
 κόπρος ἔην κεφαλῇ τε καὶ αὐχένι τοῖο γέροντος,
 τὴν ῥα κυλινδόμενος καταμήσατο χερσὶν ἐῆσι. 165
 θυγατέρες δ' ἀνὰ δώματ' ἰδὲ νιοὶ ὠδύροντο,
 τῶν μιμνησκόμεναι, οἳ δὴ πολέες τε καὶ ἐσθλοὶ
 χερσὶν ὑπ' Ἀργείων κέατο ψυχὰς ὀλέσαντες.
 στῇ δὲ παρὰ Πρίαμον Διὸς ἄγγελος, ἡδὲ προσηύδα
 τυτθὸν φθεγξαμένη· τὸν δὲ τρόμος ἔλλαβε γυῖα· 170
 “ θάρσει, Δαρδανίδη Πρίαμε, φρεσί, μηδέ τι τάρβει·
 οὐ μὲν γάρ τοι ἐγὼ κακὸν ὀσσομένη τόδ' ἰκάνω,
 ἀλλ' ἀγαθὰ φρονέουσα· Διὸς δέ τοι ἄγγελός εἰμι,
 ὃς σευ ἄνευθεν ἐὼν μέγα κήδεται ἡδ' ἐλεαίρει.
 λύσασθαί σ' ἐκέλευσεν Ὀλύμπιος Ἑκτορα δῖον, 175
 δῶρα δ' Ἀχιλλῇ φερέμεν, τά κε θυμὸν ἰήνη,
 οἶον, μηδέ τις ἄλλος ἅμα Τρώων ἴτω ἀνὴρ.
 κῆρύξ τίς τοι ἔποιτο γεραίτερος, ὃς κ' ἰθύνοι
 ἡμιόνους καὶ ἅμαξαν εὐτρόχον, ἡδὲ καὶ αὐτὶς 179
 νεκρὸν ἄγοι προτὶ ἄστνυ, τὸν ἔκτανε δῖος Ἀχιλλεύς.
 μηδέ τί τοι θάνατος μελέτω φρεσὶ μηδέ τι τάρβος·
 τοῖος γάρ τοι πομπὸς ἅμ' ἔψεται ἀργεῖφόντης,
 ὃς σ' ἄξει, εἴως κεν ἄγων Ἀχιλλῇ πελάσση.
 αὐτὰρ ἐπὴν ἀγάγησιν ἔσω κλισίην Ἀχιλλῆος,
 οὐτ' αὐτὸς κτενέει ἀπὸ τ' ἄλλους πάντας ἐρύξει· 185
 οὐτε γάρ ἐστ' ἄφρων οὐτ' ἄσκοπος οὐτ' ἀλιτήμων,
 ἀλλὰ μάλ' ἐνδυκέως ἰκέτεω πεφιδήσεται ἀνδρός.”

Priam telleth Hekabē of the words of Zeus.

ἡ μὲν ἄρ' ὥς εἰποῦς' ἀπέβη πόδας ὠκέα Ἴρις,
 αὐτὰρ ὃ γ' υἱας ἅμαξαν εὐτρόχον ἡμιονεῖην
 ὀπλίσαι ἠνώγει, πείρινθα δὲ δῆσαι ἐπ' αὐτῆς. 190

αὐτὸς δ' ἐς θάλαμον κατεβήσετο κηῶεντα
 κέδρινον ὑψόροφον, ὃς γλήνεα πολλὰ κεχάνδει.
 ἐς δ' ἄλοχον Ἑκάβην ἐκαλέσσατο φώνησέν τε·
 “δαιμονίη, Διόθεν μοι Ὀλύμπιος ἄγγελος ἦλθε
 λύσασθαι φίλον υἱὸν ἰόντ' ἐπὶ νῆας Ἀχαιῶν, 195
 δῶρα δ' Ἀχιλλῇ φερέμεν, τά κε θυμὸν ἰήνη.
 ἀλλ' ἄγε μοι τόδε εἰπέ, τί τοι φρεσὶν εἶδεται εἶναι ;
 αἰνῶς γάρ μ' αὐτόν γε μένος καὶ θυμὸς ἄνωγε
 κεῖσ' ἰέναι ἐπὶ νῆας ἔσω στρατὸν εὐρύν Ἀχαιῶν.”

Heckube seeketh to dissuade Priam from going unto Achilles.

ὥς φάτο, κώκυσεν δὲ γυνὴ καὶ ἀμείβετο μύθῳ· 200
 “ὦ μοι, πῇ δὴ τοι φρένες οἴχονθ', ἧς τὸ πάρος περ
 ἔκλε' ἐπ' ἀνθρώπους ξείνους ἡδ' οἷσιν ἀνάσσεις ;
 πῶς ἐθέλεις ἐπὶ νῆας Ἀχαιῶν ἐλθέμεν οἶος,
 ἀνδρὸς ἐς ὀφθαλμούς, ὃς τοι πολέας τε καὶ ἐσθλοὺς
 υἱέας ἐξενάριξε ; σιδήρειόν νύ τοι ἦτορ. 205
 εἰ γάρ σ' αἰρήσει καὶ ἐσόψεται ὀφθαλμοῖσιν·
 ὦμηστῆς καὶ ἄπιστος ἀνὴρ ὃ γε, οὗ σ' ἐλεήσει
 οὐδέ τί σ' αἰδέσεται. νῦν δὲ κλαίωμεν ἀνευθεν
 ἡμενοὶ ἐν μεγάρῳ· τῷ δ' ὥς ποθι μοῖρα κραταιῇ
 γεινομένῳ ἐπένησε λίνῳ, ὅτε μιν τέκον αὐτῇ, 210
 ἀργίποδας κύνας ἄσαι, ἐὼν ἀπάνευθε τοκῆων,
 ἀνδρὶ πάρα κρατερᾷ, τοῦ ἐγὼ μέσον ἦπαρ ἔχοιμι
 ἐσθέμεναι προσφῦσα· τότ' ἀντιτα ἔργα γένοιτο
 παιδὸς ἐμοῦ· ἐπεὶ οὗ ἐ κακιζόμενόν γε κατέκτα,
 ἀλλὰ πρὸ Τρώων καὶ Τρωιάδων βαθυκόλπων 215
 ἑσταότ', οὔτε φόβου μεμνημένον οὔτ' ἄλεωρῆς.”

Priam will not be stayed from his errand.

τὴν δ' αὖτε προσέειπε γέρων Πρίαμος θεοειδής·
 “μή μ' ἐθέλонт' ἰέναι κατερύκανε, μηδέ μοι αὐτῇ

ὄρνις ἐνὶ μεγάροισι κακὸς πέλεν· οὐδέ με πείσεις.
 εἰ μὲν γάρ τίς μ' ἄλλος ἐπιχθονίων ἐκέλευεν, 220
 ἢ οἱ μάντιές εἰσι θυοσκόοι ἢ ἱερῆες,
 ψεῦδός κεν φαῖμεν καὶ νοσφιζοίμεθα μᾶλλον·
 νῦν δ' αὐτὸς γὰρ ἄκουσα θεοῦ καὶ ἐσέδρακον ἄντην,
 εἶμι, καὶ οὐχ ἄλιον ἔπος ἔσσεται. εἰ δέ μοι αἶσα
 τεθνάνεμαι παρὰ νηυσὶν Ἀχαιῶν χαλκοχιτώνων, 225
 βούλομαι· αὐτίκα γάρ με κατακτείνειεν Ἀχιλλεὺς
 ἀγκὰς ἐλόντ' ἐμὸν υἱόν, ἐπὴν γόου ἐξ ἔρον εἶην.”

*Trium chooseth of his treasures ransom for the body of Hector,
 and in anger driveth his sons from the house*

ἦ καὶ φωριαμῶν ἐπιθήματα κάλ' ἀνέωγεν·
 ἔνθεν δώδεκα μὲν περικαλλέας ἔξελε πέπλους, 229
 δώδεκα δ' ἀπλοῖδας χλαίνας, τόσσους δὲ τάπητας,
 τόσσα δὲ φάρεα λευκά, τόσσους δ' ἐπὶ τοῖσι χιτώνας,
 χρυσοῦ δὲ στήσας ἔφερεν δέκα πάντα τάλαντα,
 ἐκ δὲ δὺ αἶθωνας τρίποδας, πίσυρας δὲ λέβητας,
 ἐκ δὲ δέπας περικαλλές, ὃ οἱ Θρῆκες πόρον ἄνδρες
 ἐξεσίην ἐλθόντι, μέγα κτέρας· οὐδέ νυ τοῦ περ 235
 φείσατ' ἐνὶ μεγάροις ὁ γέρων, περὶ δ' ἤθελε θυμῷ
 λύσασθαι φίλον υἱόν. ὁ δὲ Τρῶας μὲν ἅπαντας
 αἰθούσης ἀπέεργεν ἔπεσσ' αἰσχροῖσιν ἐνίσσων·
 “ ἔρρετε, λωβητῆρες ἐλέγχεα· οὔ νυ καὶ ὑμῖν
 οἴκοι ἔνεστι γόος, ὅτι μ' ἦλθετε κηδήσונτες ; 240
 ἢ ὀνόσασθ', ὅτι μοι Κρονίδης Ζεὺς ἄλγε' ἔδωκε,
 παῖδ' ὀλέσαι τὸν ἄριστον ; ἀτὰρ γνώσεσθε καὶ
 ὕμμες·

ρῆίτεροι γὰρ μᾶλλον Ἀχαιοῖσιν δὴ ἔσεσθε
 κείνου τεθνηῶτος ἐναιρέμεν. αὐτὰρ ἐγώ γε,
 πρὶν ἀλαπαζομένην τε πόλιν κεραῖζομένην τε 245
 ὀφθαλμοῖσιν ἰδεῖν, βαίην δόμον Ἰλιδος εἴσω.”

Priam rebuketh his sons and biddeth them make ready a mule-cart whereon to lay the gifts for Achilles.

ἦ καὶ σκηπανίῳ δῖεπ' ἀνέρας· οἱ δ' ἴσαν ἔξω
σπερχομένοιοι γέροντος. ὁ δ' υἷάσιν οἷσιν ὁμόκλα,
νεικείων Ἑλενόν τε Πάριν τ' Ἀγάθωνά τε δῖον
Πάμμονά τ' Ἀντίφονόν τε βοὴν ἀγαθόν τε Πολίτην
Δηίφοβόν τε καὶ Ἴππόθοον καὶ Δῖον ἀγανόν· 251
ἐννέα τοῖς ὁ γεραιὸς ὁμοκλήσας ἐκέλευε·

“σπεύσατέ μοι, κακὰ τέκνα, κατηφόνες· αἰθ' ἅμα
πάντες

Ἑκτορος ὠφέλετ' ἀντὶ θοῆς ἐπὶ νηυσὶ πεφάσθαι.
ὦ μοι ἐγὼ πανάποτμος, ἐπεὶ τέκον υἱας ἀρίστους 255
Τροίῃ ἐν εὐρείῃ, τῶν δ' οὐ τινά φημι λελεῖφθαι,
Μήστορά τ' ἀντίθεον καὶ Τρώϊλον ἵππιοχάρμην
Ἑκτορά θ', ὃς θεὸς ἔσκε μετ' ἀνδράσιν, οὐδὲ ἐώκει
ἀνδρὸς γε θνητοῦ παῖς ἔμμεναι, ἀλλὰ θεοῖο·
τοὺς μὲν ἀπώλεσ' Ἄρης, τὰ δ' ἐλέγχεα πάντα
λέλειπται, 260

ψεύσται τ' ὀρχησται τε, χοροῖτυπήσιν ἄριστοι,
ἀρνῶν ἢ δ' ἐρίφων ἐπιδήμιοι ἀρπακτῆρες.
οὐκ ἂν δὴ μοι ἅμαξαν ἐφοπλίσσαιτε τάχιστα,
ταῦτά τε πάντ' ἐπιθεῖτε, ἵνα πρήσσωμεν ὁδοῖο ;”

The sons of Priam make ready his chariot and lay Hector's ransom on the mule-cart.

ὥς ἔφαθ', οἱ δ' ἄρα πατρὸς ὑποδείσαντες ὁμοκλήν
ἐκ μὲν ἅμαξαν ἄειραν ἐντροχὸν ἡμιονεῖην 266
καλὴν πρωτοπαγέα, πείρινθα δὲ δῆσαν ἐπ' αὐτῆς,
καδ δ' ἀπὸ πασσαλόφι ζυγὸν ἥρεον ἡμιόνειον,
πύξινον ὀμφαλόεν, ἐν οἰήκεσσιν ἀρηρός,
ἐκ δ' ἔφερον ζυγόδεσμον ἅμα ζυγῶ ἐννεάπηχυν. 270

καὶ τὸ μὲν εὖ κατέθηκαν ἐυξέστω ἐπὶ ῥυμῶ,
πέξῃ ἔπι πρώτῃ, ἐπὶ δὲ κρίκον ἔστορι βάλλον,
τρὶς δ' ἐκάτερθεν ἔδησαν ἐπ' ὀμφαλόν, αὐτὰρ ἔπειτα
ἐξείης κατέδησαν, ὑπὸ γλωχίνα δ' ἔκαμψαν.
ἐκ θαλάμου δὲ φέροντες ἐυξέστης ἐπ' ἀπήνης 275
νῆεον Ἐκτορέης κεφαλῆς ἀπερείσι' ἄποινα,
ζεῦξαν δ' ἡμίονους κρατερώνυχας ἐντεσιεργούς,
τούς ῥά ποτε Πριάμῳ Μυσοὶ δόσαν ἀγλαὰ δῶρα.
ἵππους δὲ Πριάμῳ ὑπαγον ζυγόν, οὓς ὁ γεραιὸς
αὐτὸς ἔχων ἀτίταλλεν ἐυξέστη ἐπὶ φάτνῃ. 280

*Hecabe bringeth forth wine for libation, and biddeth Priam ask of
Zeus an omen.*

τὼ μὲν ζευγνύσθην ἐν δώμασιν ὑψηλοῖσι
κῆρυξ καὶ Πριάμος, πυκινὰ φρεσὶ μῆδε' ἔχοντες·
ἀγχιμόλον δέ σφ' ἦλθ' Ἐκίβη τετιηότι θυμῷ
οἶνον ἔχουσ' ἐν χειρὶ μελίφρονα δεξιτερῇφι
χρυσέῳ ἐν δέπαϊ, ὄφρα λείψαντε κιοίτην. 285
στῇ δ' ἵππων προπάροιθεν, ἔπος τ' ἔφατ' ἔκ τ'
ὀνόμαζε·

“ τῇ, σπείσον Διὶ πατρί, καὶ εὖχεο οἴκαδ' ἰκέσθαι
ἄψ ἐκ δυσμενέων ἀνδρῶν, ἐπεὶ ἄρ σέ γε θυμὸς
ὀτρύνει ἐπὶ νῆας, ἐμεῖο μὲν οὐκ ἐθελούσης.
ἀλλ' εὖχευ σύ γ' ἔπειτα κελαινεφέι Κρονίωνι 290
Ἰδαίῳ, ὅς τε Τροίην κατὰ πᾶσαν ὀράται,
αἶτει δ' οἰωνόν, ἐὼν ἄγγελον, ὅς τέ οἱ αὐτῇ
φίλτατος οἰωνῶν καὶ εὖ κράτος ἐστὶ μέγιστον,
δεξιόν, ὄφρα μιν αὐτὸς ἐν ὀφθαλμοῖσι νοήσας
τῷ πίσυνος ἐπὶ νῆας ἴης Δαναῶν ταχυπώλων. 295
εἰ δέ τοι οὐ δώσει ἐὼν ἄγγελον εὐρύσπα Ζεὺς,
οὐκ ἂν ἐγὼ γέ σ' ἔπειτα ἐποτρύνουσα κελοίμην
νῆας ἐπ' Ἀργείων ἰέναι, μάλα περ μεμαῶτα.”

Priam maketh prayer to Zeus, who sendeth forth an eagle in token of his protection.

τὴν δ' ἀπαμειβόμενος προσέφη Πρίαμος θεοειδής·
 “ὦ γύναι, οὐ μὲν τοι τόδ' ἐφιεμένη ἀπιθήσω· 300
 ἐσθλὸν γὰρ Διὶ χεῖρας ἀνασχέμεν, αἶ κ' ἐλείψῃ.”

ἦ ῥα καὶ ἀμφίπολον ταμίην ὥτρυν' ὁ γεραίος
 χερσὶν ὕδωρ ἐπιχεῦαι ἀκήρατον· ἡ δὲ παρέστη
 χέρνιβον ἀμφίπολος πρόχοόν θ' ἅμα χερσὶν ἔχουσα.
 νιψάμενος δὲ κύπελλον ἐδέξατο ἥς ἀλόχοιο· 305

εὐχετ' ἔπειτα στὰς μέσῳ ἔρκει, λείβε δὲ οἶνον
 οὐρανὸν εἰσανιδῶν, καὶ φωνήσας ἔπος ἤυδα·
 “Ζεῦ πάτερ, Ἴδηθεν μεδέων, κύδιστε μέγιστε,
 δός μ' ἐς Ἀχιλλῆος φίλον ἐλθεῖν ἠδ' ἐλεεινόν,
 πέμψον δ' οἰωνόν, ἐὼν ἄγγελον, ὅς τε σοὶ αὐτῷ 310
 φίλτατος οἰωνῶν καὶ εὐκράτος ἐστὶ μέγιστον,
 δεξιόν, ὅφρα μιν αὐτὸς ἐν ὀφθαλμοῖσι νοήσας
 τῷ πίσυνος ἐπὶ νῆας ἴω Δαναῶν ταχυπώλων.”

ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε μητίετα Ζεὺς.
 αὐτίκα δ' αἰετὸν ἦκε, τελειότατον πετεηνῶν, 315
 μόρφον θηρητῆρ', ὃν καὶ περκνὸν καλέουσιν.
 ὅσση δ' ὑψορόφοιο θύρη θαλάμοιο τέτυκται
 ἀνέρος ἀφνειοῖο, ἐν κληῖς' ἀραρυῖα,
 τόσσ' ἄρα τοῦ ἐκάτερθεν ἔσαν πτερά· εἶσατο δέ
 σφι

δεξιὸς αἶξας διὰ ἄστεος· οἱ δὲ ἰδόντες 320
 γήθησαν, καὶ πᾶσιν ἐνὶ φρεσὶ θυμὸς ἰάνθη.

Priam and his herald, Idaios, drive forth on to the plain. Zeus, beholding them, sendeth forth Hermes, that he may bring them to Achilles.

σπερχόμενος δ' ὁ γέρων ξεστοῦ ἐπεβήσετο δίφρου,
 ἐκ δ' ἔλασε προθύροιο καὶ αἰθούσης ἐριδούπου.

πρόσθε μὲν ἡμίονοι ἔλκον τετράκυκλον ἀπήνην,
 τὰς Ἰδαίους ἔλαυνε δαΐφρων, αὐτὰρ ὄπισθεν 325
 ἵπποι, τοὺς ὁ γέρων ἐφέπων μάστιγι κέλευε
 καρπαλίμως κατὰ ἄστν· φίλοι δ' ἅμα πάντες
 ἔποντο

πόλλ' ὀλοφυρόμενοι ὥς εἰ θανατόνδε κίοντα.
 οἱ δ' ἐπεὶ οὖν πόλιος κατέβαν, πεδίου δ' ἀφίκοντο,
 οἱ μὲν ἄρ' ἄψορροι προτὶ Ἴλιον ἀπονέοντο, 330
 παῖδες καὶ γαμβροί, τὼ δ' οὐ λάθον εὐρύοπα Ζῆν
 ἐς πεδίου προφανέντε· ἰδὼν δ' ἐλέησε γέροντα.
 αἶψα δ' ἄρ' Ἑρμείαν υἱὸν φίλον ἀντίον ἦῤα·
 “Ἑρμεία, σοὶ γάρ τε μάλιστα γε φίλτατόν ἐστιν
 ἀνδρὶ ἑταιρίσσαι, καὶ τ' ἔκλυες, ᾧ κ' ἐθέλησθα· 335
 βάσκ' ἴθι, καὶ Πρίαμον κοίλας ἐπὶ νῆας Ἀχαιῶν
 ὥς ἄγαγ', ὥς μήτ' ἄρ τις ἴδῃ μήτ' ἄρ τε νοήσῃ
 τῶν ἄλλων Δαναῶν πρὶν Πηλεϊωνάδ' ἰκέσθαι.”

Hermes, in semblance of a young prince, meeteth Priam by the river, where the horses and mules have stopped to drink.

ὥς ἔφατ', οὐδ' ἀπίθησε διάκτορος ἀργεῖφόντης·
 αὐτίκ' ἔπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα 340
 ἀμβρόσια χρύσεια, τά μιν φέρον ἡμὲν ἐφ' ὑγρὴν
 ἠδ' ἐπ' ἀπείρονα γαῖαν ἅμα πνοιῆς ἀνέμοιο·
 εἶλετο δὲ ῥάβδον, τῇ τ' ἀνδρῶν ὄμματα θέλγει,
 ὣν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει· 344
 τὴν μετὰ χερσὶν ἔχων πέτετο κρατὺς ἀργεῖφόντης.
 αἶψα δ' ἄρα Τροίην τε καὶ Ἑλλήσποντον ἴκανε,
 βῆ δ' ἰέναι κούρῳ αἰσυμνητῇρι ἑοικώς,
 πρῶτον ὑπηνήτη, τοῦ περ χαριεστᾶτη ἥβη.

οἱ δ' ἐπεὶ οὖν μέγα σῆμα παρέξ Ἴλοιο ἔλασσαν,
 στήσαν ἄρ' ἡμιόνους τε καὶ ἵππους, ὄφρα πίοιεν, 350
 ἐν ποταμῷ· δὴ γὰρ καὶ ἐπὶ κνέφας ἦλυθε γαῖαν.

τὸν δ' ἐξ ἀγχιμόλοιο ἰδὼν ἐφράσσατο κῆρυξ
 Ἑρμείαν, ποτὶ δὲ Πρίαμον φάτο φώνησέν τε·
 “ φράζεο, Δαρδανίδη· φραδέος νόου ἔργα τέτυκται.
 ἄνδρ' ὁρώω, τάχα δ' ἄμμε διαρραΐσεσθαι οἶω. 355
 ἀλλ' ἄγε δὴ φεύγωμεν ἐφ' ἵππων, ἣ μιν ἔπειτα
 γούνων ἀψάμενοι λιτανεύσομεν, αἶ κ' ἐλεήσῃ.”

Hermes holdeth converse with Priam and asketh him of his errand.

ὥς φάτο, σὺν δὲ γέροντι νόος χύτο, δείδιδε δ' αἰνῶς,
 ὀρθαὶ δὲ τρίχες ἔσταν ἐνὶ γναμπτοῖσι μέλεσσι,
 στῇ δὲ ταφών. αὐτὸς δ' ἐριούνιος ἐγγύθεν ἐλθὼν,
 χεῖρα γέροντος ἔλὼν ἐξείρετο καὶ προσέειπε· 361
 “ πῆ, πάτερ, ὦδ' ἵππους τε καὶ ἡμιόνους ἰθύνεις
 νύκτα δι' ἀμβροσίην, ὅτε θ' εὐδουσι βροτοὶ ἄλλοι ;
 οὐδὲ σύ γ' ἔδεισας μένεα πνείοντας Ἀχαιοὺς,
 οἵ τοι δυσμενέες καὶ ἀνάρσιοι ἐγγὺς ἔασι ; 365
 τῶν εἴ τίς σε ἴδοιτο θοὴν διὰ νύκτα μέλαιναν
 τοσσάδ' ὀνειάτ' ἄγοντα, τίς ἂν δῆ τοι νόος εἴη ;
 οὐτ' αὐτὸς νέος ἐσσί, γέρων δέ τοι οὗτος ὀπηδεῖ,
 ἄνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνῃ.
 ἀλλ' ἐγὼ οὐδέν σε ῥέξω κακά, καὶ δέ κεν ἄλλον 370
 σεὺ ἀπαλεξήσαιμι· φίλῳ δέ σε πατρὶ εἰσκῶ.”

τὸν δ' ἡμείβετ' ἔπειτα γέρων Πρίαμος θεοειδής·
 “ οὕτω πῃ τάδε γ' ἐστί, φίλον τέκος, ὥς ἀγορεύεις.
 ἀλλ' ἔτι τις καὶ ἐμεῖο θεῶν ὑπερέσχεθε χεῖρα,
 ὅς μοι τοιόνδ' ἦκεν ὁδοιπόρον ἀντιβολῆσαι, 375
 αἴσιον, οἷος δὴ σὺν δέμας καὶ εἶδος ἀγητὸς,
 πέπνυσαί τε νόῳ, μακάρων δ' ἔξεσσι τοκήων.”

τὸν δ' αὖτε προσέειπε διάκτορος ἀργεῖφόντης·
 “ ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον, 380
 ἥέ πῃ ἐκπέμπεις κειμήλια πολλὰ καὶ ἐσθλὰ

ἄνδρας ἐς ἄλλοδαπούς, ἵνα περ τάδε τοι σόα μίμνη,
ἢ ἤδη πάντες καταλείπετε Ἴλιον ἱρήν
δειδιότες· τοῖος γὰρ ἀνὴρ ὥριστος ὄλωλε, 384
σὸς παῖς· οὐ μὲν γάρ τι μάχης ἐπεδεύετ' Ἀχαιῶν."

*Hermes declareth to Priam that he is of the squires of Achilles, and
that the Achaians will set their battle in array on the morrow.*

τὸν δ' ἡμείβετ' ἔπειτα γέρων Πρίαμος θεοειδής·
" τίς δὲ σύ ἐσσι, φέριστε, τέων δ' ἔξεσσι τοκίων ;
ὥς μοι καλὰ τὸν οἶτον ἀπότμου παιδὸς ἐνίσπες."
τὸν δ' αὖτε προσέειπε διάκτορος ἀργεῖφόντης·
" πείρα ἐμεῖο, γεραιέ, καὶ εἶρεο Ἐκτορα δῖον· 390
τὸν μὲν ἐγὼ μάλα πολλὰ μάχῃ ἐνὶ κυδιανείρῃ
ὀφθαλμοῖσιν ὄπωπα, καὶ εὖτ' ἐπὶ νηυσὶν ἐλάσσας
Ἀργεῖους κτείνεσκε δαίζων ὀξεί χαλκῷ,
ἡμεῖς δ' ἐσταότες θαυμάζομεν· οὐ γὰρ Ἀχιλλεὺς
εἶα μάρνασθαι, κεχολωμένος Ἀτρεΐωνι· 395
τοῦ γὰρ ἐγὼ θεράπων, μία δ' ἦγαγε νηὺς ἐυεργής·
Μυρμιδόνων δ' ἔξειμι, πατὴρ δέ μοι ἐστί Πολύκτωρ.
ἀφνειὸς μὲν ὃ γ' ἐστί, γέρων δὲ δὴ ὥς σύ περ ὦδε,
ἐξ δέ οἱ υἱες ἔασιν, ἐγὼ δέ οἱ ἔβδομός εἰμι·
τῶν μέτα παλλόμενος κλήρῳ λάχον ἐνθάδ' ἔπεσθαι.
νῦν δ' ἦλθον πεδίονδ' ἀπὸ νηῶν· ἠῶθεν γὰρ 401
θήσονται περὶ ἄστνυ μάχην ἐλίκωπες Ἀχαιοί.
ἀσχαλώωσι γὰρ οἳ γε καθήμενοι, οὐδὲ δύνανται
ἴσχειν ἐσσυμένους πολέμου βασιλῆς Ἀχαιῶν."

*In answer to Priam, Hermes telleth how the gods have kept the body
of Hektor from harm and defilement.*

τὸν δ' ἡμείβετ' ἔπειτα γέρων Πρίαμος θεοειδής·
" εἰ μὲν δὴ θεράπων Πηληιάδew Ἀχιλλῆος 406
εἷς, ἄγε δὴ μοι πᾶσαν ἀληθείην κατάλεξον,

ἢ ἔτι παρ νήεσσιν ἐμὸς πάις, ἥέ μιν ἦδη
 ἦσι κυσὶν μελεῖστί ταμῶν προύθηκεν Ἀχιλλεύς.”
 τὸν δ' αὖτε προσέειπε διάκτορος ἀργεῖφόντης· 410
 “ὦ γέρον, οὐ πω τόν γε κύνες φάγον οὐδ' οἰωνοί,
 ἀλλ' ἔτι κεῖνος κεῖται Ἀχιλλῆος παρὰ νηὶ
 αὐτῶς ἐν κλισίῃσι· δυωδεκάτῃ δέ οἱ ἦδη
 κειμένῳ, οὐδέ τί οἱ χρῶς σήπεται, οὐδέ μιν εὐλαὶ
 ἔσθουσ', αἶ ῥά τε φῶτας ἀρηιφάτους κατέδουσιν. 415
 ἦ μὲν μιν περὶ σῆμα ἐοῦ ἐτάριοιο φίλοιο
 ἔλκει ἀκηδέστως, ἥως ὅτε δῖα φανήῃ,
 οὐδέ μιν αἰσχύνει· θηοῖό κεν αὐτὸς ἐπελθών,
 οἶον ἐερσήεις κεῖται, περὶ δ' αἶμα νένιπται,
 οὐδέ ποθι μιάρός· σὺν δ' ἔλκεα πάντα μέμυκεν, 420
 ὅσσ' ἐτύπη· πολέες γὰρ ἐν αὐτῷ χαλκὸν ἔλασαν.
 ὥς τοι κήδονται μάκαρες θεοὶ νῆος ἐοῖο
 καὶ νέκυσός περ ἐόντος, ἐπεὶ σφί φίλος περὶ κῆρι.”

Priam offereth a gift to Hermes, who will not take it, but consenteth to bring the king unto Achilles.

ὥς φάτο, γήθησεν δ' ὁ γέρων καὶ ἀμείβετο μύθῳ·
 “ὦ τέκος, ἦ ῥ' ἀγαθὸν καὶ ἐναίσιμα δῶρα διδοῦναι
 ἀθανάτοις, ἐπεὶ οὐ ποτ' ἐμὸς πάις, εἴ ποτ' ἔην γε, 426
 λήθετ' ἐνὶ μεγάροισι θεῶν, οἱ Ὀλυμπον ἔχουσι·
 τῷ οἱ ἀπεμνήσαντο καὶ ἐν θανάτιό περ αἴση.
 ἀλλ' ἄγε δὴ τόδε δέξαι ἐμεῦ πάρα καλὸν ἄλειςον,
 αὐτόν τε ῥῦσαι, πέμψον δέ με σὺν γε θεοῖσιν, 430
 ὄφρα κεν ἐς κλισίην Πηληιάδεω ἀφίκωμαι.”

τὸν δ' αὖτε προσέειπε διάκτορος ἀργεῖφόντης·
 “πειρᾶ ἐμεῖο, γεραιέ, νεωτέρου, οὐδέ με πείσεις,
 ὅς με κέλη σέο δῶρα παρὲξ Ἀχιλλῆα δέχεσθαι.
 τὸν μὲν ἐγὼ δείδοικα καὶ αἰδέομαι περὶ κῆρι 435
 συλεύειν, μή μοί τι κακὸν μετόπισθε γένοιτο.

σοὶ δ' ἂν ἐγὼ πομπὸς καὶ κε κλυτὸν Ἄργος ἰκοίμην,
 ἐνδυκέως ἐν νηὶ θοῇ ἢ πεζὸς ὀμαρτέων·
 οὐκ ἂν τίς τοι πομπὸν ὀνοσσάμενος μαχέσαιο.”

Hermes bringeth Priam unto the hut of Achilles. Having declared himself, he departeth.

ἦ καὶ ἀναΐξας ἐριούνιος ἄρμα καὶ ἵππους 440
 καρπαλίμως μάλιστα καὶ ἡνία λάζετο χερσίν,
 ἐν δ' ἔπνευσ' ἵπποισι καὶ ἡμιόνοις μένος ἡύ.
 ἀλλ' ὅτε δὴ πύργους τε νεῶν καὶ τάφρον ἴκοντο,
 οἱ δὲ νέον περὶ δόρπα φυλακτῆρες πονέοντο·
 τοῖσι δ' ἐφ' ὕπνον ἔχευε διάκτορος ἀργεῖφόντης 445
 πᾶσιν, ἄφαρ δ' ὤϊξε πύλας καὶ ἀπῶσεν ὀχῆας,
 ἐς δ' ἄγαγε Πρίαμόν τε καὶ ἀγλαὰ δῶρ' ἐπ' ἀπήνης.
 ἀλλ' ὅτε δὴ κλισίην Πηληιάδεω ἀφίκοντο
 ὑψηλήν, τὴν Μυρμιδόνες ποίησαν ἄνακτι
 δοῦρ' ἐλάτης κέρσαντες· ἀτὰρ καθύπερθεν ἔρεψαν
 λαχνηέντ' ὄροφον λειμωνόθεν ἀμήσαντες· 451
 ἀμφὶ δέ οἱ μεγάλην αὐλήν ποίησαν ἄνακτι
 σταυροῖσιν πυκινοῖσι· θύρην δ' ἔχε μῦνος ἐπιβλῆς
 εἰλάτινος, τὸν τρεῖς μὲν ἐπιρρήσσεσκον Ἀχαιοί,
 τρεῖς δ' ἀναοίγεσκον μεγάλην κληῖδα θυράων, 455
 τῶν ἄλλων· Ἀχιλεὺς δ' ἄρ' ἐπιρρήσσεσκε καὶ οἶος·
 δὴ ῥα τόθ' Ἑρμείας ἐριούνιος ὥξε γέροντι,
 ἐς δ' ἄγαγε κλυτὰ δῶρα ποδώκεϊ Πηλεΐωνι,
 ἐξ ἵππων δ' ἀπέβαινε ἐπὶ χθόνα φώνησέν τε·
 “ὦ γέρον, ἦ τοι ἐγὼ θεὸς ἄμβροτος εἰλήλουθα, 460
 Ἑρμείας· σοὶ γάρ με πατὴρ ἅμα πομπὸν ὄπασσεν.
 ἀλλ' ἦ τοι μὲν ἐγὼ πάλιν εἴσομαι, οὐδ' Ἀχιλῆος
 ὀφθαλμοὺς εἴσειμι· νεμεσσητὸν δέ κεν εἴη
 ἀθάνατον θεὸν ὧδε βροτοὺς ἀγαπαζέμεν αὐτην·
 τύνη δ' εἰσελθὼν λαβὲ γούνατα Πηλεΐωνος, 465

καί μιν ὑπὲρ πατρός καὶ μητέρος ἡνκόμοιο
λίσσσο καὶ τέκεος, ἵνα οἱ σὺν θυμὸν ὀρίνης.”

Priam entereth Achilles' hut, and there maketh entreaty unto him.

ὥς ἄρα φωνήσας ἀπέβη πρὸς μακρὸν Ὀλυμπου
Ἑρμείας· Πρίαμος δ' ἐξ ἵππων ἄλτο χαμᾶζε,
Ἰδαῖον δὲ κατ' αὐθι λίπεν· ὁ δὲ μίμνεν ἐρύκων 470
ἵππους ἡμιόνους τε· γέρων δ' ἰθὺς κίεν οἴκου,
τῇ ῥ' Ἀχιλεὺς ἔζεσκε δίφιλος· ἐν δέ μιν αὐτὸν
εὖρ', ἔταροι δ' ἀπάνευθε καθεΐατο· τὼ δὲ δὺ οἶω,
ἥρως Αὐτομέδων τε καὶ Ἀλκιμος ὄζος Ἄρηος,
ποίπνυον παρεόντε· νέον δ' ἀπέληγεν ἐδωδῆς 475
ἔσθων καὶ πίνων· ἔτι καὶ παρέκειτο τρίπεζα.
τοὺς δ' ἔλαθ' εἰσελθὼν Πρίαμος μέγας, ἄγχι δ' ἄρα
οτὰς

χερσὶν Ἀχιλλῆος λάβε γούνατα καὶ κύσε χεῖρας
δεινὰς ἀνδροφόνους, αἷ οἱ πολέας κτάνον υἷας.
ὥς δ' ὅτ' ἂν ἄνδρ' ἄτη πυκινὴ λάβῃ, ὅς τ' ἐνὶ
πάτρῃ 480

φῶτα κατακτείνας ἄλλων ἐξίκετο δῆμον,
ἀνδρὸς ἐς ἀφνειοῦ, θάμβος δ' ἔχει εἰσορόωντας,
ὥς Ἀχιλεὺς θάμβησεν ἰδὼν Πρίαμον θεοειδέα·
θάμβησαν δὲ καὶ ἄλλοι, ἐς ἀλλήλους δὲ ἴδοντο.
τὸν καὶ λισσόμενος Πρίαμος πρὸς μῦθον ἔειπε· 485
“ μνήσαι πατρός σοῖο, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
τηλίκου, ὥς περ ἐγών, ὀλοῶ ἐπὶ γήραος οὐδᾶ.
καὶ μὲν που κεῖνον περιναίεται ἀμφὶς ἔοντες
τείρους, οὐδέ τις ἔστιν ἀρὴν καὶ λοιγὸν ἀμῦναι.
ἀλλ' ἢ τοι κεῖνός γε σέθεν ζώοντος ἀκούων 490
χαίρει τ' ἐν θυμῷ ἐπὶ τ' ἔλπεται ἥματα πάντα
ὄψεσθαι φίλον υἱὸν ἀπὸ Τροίῃθεν ἰόντα·
αὐτὰρ ἐγὼ πανάποτμος, ἐπεὶ τέκον υἷας ἀρίστους

Τροίῃ ἐν εὐρείῃ, τῶν δ' οὐ τινά φημι λελεῖφθαι.
 πεντήκοντά μοι ἦσαν, ὅτ' ἤλυθον υἷες Ἀχαιῶν· 495
 ἐννεακαίδεκα μὲν μοι ἰῆς ἐκ νηδύος ἦσαν,
 τοὺς δ' ἄλλους μοι ἔτίκτον ἐνὶ μεγάροισι γυναῖκες.
 τῶν μὲν πολλῶν θοῦρος Ἄρης ὑπὸ γούνατ' ἔλυσεν·
 ὃς δέ μοι οἶος ἔην, εἴρυτο δὲ ἄστυ καὶ αὐτός,
 τὸν σὺ πρῶην κτεῖνας ἀμυνόμενον περὶ πάτρης, 500
 Ἔκτορα. τοῦ νῦν εἵνεχ' ἰκάνω νῆας Ἀχαιῶν,
 λυσόμενος παρὰ σείῳ, φέρω δ' ἀπερείσι' ἄποινα.
 ἀλλ' αἰδεῖο θεούς, Ἀχιλεῦ, αὐτόν τ' ἐλέησον
 μνησάμενος σοῦ πατρός· ἐγὼ δ' ἐλεεινότερός περ,
 ἔτλην ὃ, οἷ' οὐ πῶ τις ἐπιχθόνιος βροτὸς ἄλλος, 505
 ἀνδρὸς παιδοφόνιοιο ποτὶ στόμα χεῖρ' ὀρέγεσθαι."

Achilles is moved to tears by the words of Priam, and the train weep aloud for their dead. Achilles speaketh of the lot of man, and counselleth Priam to be comforted, nor mourn overmuch. He would have him stay awhile.

ὥς φάτο, τῷ δ' ἄρα πατὴρ ὕφ' ἥμερον ὤρσε γόοιο·
 ἀψάμενος δ' ἄρα χειρὸς ἀπώσατο ἦκα γέροντα.
 τῷ δὲ μνησαμένῳ ὁ μὲν Ἔκτορος ἀνδροφόνιοιο
 κλαῖ' ἀδινά, προπάροιθε ποδῶν Ἀχιλῆος ἐλυσθείς,
 αὐτὰρ Ἀχιλλεὺς κλαῖεν ἐὼν πατέρ', ἄλλοτε δ'
 αὐτε 511

Πάτροκλον· τῶν δὲ στοναχὴ κατὰ δώματ' ὀρώρει.
 αὐτὰρ ἐπεὶ ῥα γόοιο τετάρπετο δῖος Ἀχιλλεύς,
 καὶ οἱ ἀπὸ πρᾶπίδων ἦλθ' ἥμερος ἡδ' ἀπὸ γυίων,
 αὐτίκ' ἀπὸ θρόνου ὤρτο, γέροντα δὲ χειρὸς ἀνίστη,
 οἰκτεῖρων πολιόν τε κάρη πολιόν τε γένειον, 516
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "ἂ δεῖλ', ἣ δὴ πολλὰ κάκ' ἄνσχεο σὸν κατὰ θυμόν.
 πῶς ἔτλης ἐπὶ νῆας Ἀχαιῶν ἐλθέμεν οἶος,

ἄνδρὸς ἐς ὀφθαλμούς, ὅς τοι πολέας τε καὶ ἐσθλοὺς
 υἷας ἐξενάριξα; σιδήρειόν νύ τοι ἦτορ. 521
 ἀλλ' ἄγε δὴ κατ' ἄρ' ἔξεν ἐπὶ θρόνου, ἄλγεα δ'
 ἔμπησ

ἐν θυμῷ κατακεῖσθαι ἐάσομεν ἀχνύμενοί περ·
 οὐ γάρ τις πρῆξις πέλεται κρυεροῖο γόοιο.
 ὥς γὰρ ἐπεκλώσαντο θεοὶ δειλοῖσι βροτοῖσι, 525
 ζῶειν ἀχνυμένοις· αὐτοὶ δέ τ' ἀκηδέες εἰσί.
 δοιοὶ γάρ τε πίθοι κατακείται ἐν Διὸς οὔδει
 δῶρων οἷα δίδωσι κακῶν, ἕτερος δὲ ἐάων·
 ᾧ μὲν κ' ἀμμίξας δώῃ Ζεὺς τερπικέραυνος,
 ἄλλοτε μὲν τε κακῷ ὃ γε κύρεται, ἄλλοτε δ' ἐσθλῷ·
 ᾧ δέ κε τῶν λυγρῶν δώῃ, λωβητῶν ἔθηκε, 531
 καὶ ἐ κακῇ βούβρωστις ἐπὶ χθόνα διὰν ἐλαυνει,
 φοιτᾷ δ' οὔτε θεοῖσι τετιμένος οὔτε βροτοῖσιν.
 ὥς μὲν καὶ Πηλῆι θεοὶ δόσαν ἀγλαὰ δῶρα
 ἐκ γενετῆς· πάντας γὰρ ἐπ' ἀνθρώπους ἐκέκαστο
 Ὀλβῷ τε πλούτῳ τε, ἄνασσε δὲ Μυρμιδόνεσσι, 536
 καὶ οἱ θνητῷ ἔοντι θεὰν ποίησαν ἄκοιτιν.
 ἀλλ' ἐπὶ καὶ τῷ θῆκε θεὸς κακόν, ὅττι οἱ οὔ τι
 παίδων ἐν μεγάροισι γονὴ γένετο κρειόντων,
 ἀλλ' ἓνα παῖδα τέκεν παναώριον· οὐδέ νυ τόν γε
 γηράσκοντα κομίζω, ἐπεὶ μάλα τηλόθι πάτρης 541
 ἦμαι ἐνὶ Τροίῃ σέ τε κήδων ἠδὲ σὰ τέκνα.
 καὶ σέ, γέρον, τὸ πρὶν μὲν ἀκούομεν Ὀλβιον εἶναι·
 ὅσσον Λέσβος ἄνω, Μάκαρος ἔδος, ἐντὸς ἑέργει
 καὶ Φρυγίῃ καθύπερθε καὶ Ἑλλήσποντος ἀπείρων,
 τῶν σε, γέρον, πλούτῳ τε καὶ υἷαςι φασὶ
 κεκάσθαι. 546

αὐτὰρ ἐπεὶ τοι πῆμα τόδ' ἤγαγον Οὐρανίῳνες,
 αἰεὶ τοι περὶ ἄστυ μάχαι τ' ἀνδροκτασῖαι τε.
 ἄνσχεο, μῆδ' ἀλίαςτον ὀδύρεο σὸν κατὰ θυμόν·

οὐ γάρ τι πρήξεις ἀκαχήμενος υἱὸς ἐοῖο, 550
οὐδέ μιν ἀνστήσεις· πρὶν καὶ κακὸν ἄλλο πάθῃσθα.”

Priam will take Hektor's body and depart straightway; whereat Achilles' wrath is suddenly kindled.

τὸν δ' ἡμείβετ' ἔπειτα γέρων Πρίαμος θεοειδής·
“ μὴ μέ πω ἐς θρόνον ἵζε, διοτρεφές, ὄφρα κεν Ἔκτωρ
κεῖται ἐνὶ κλισίῃσιν ἀκηδής, ἀλλὰ τάχιστα
λῦσον, ἵν' ὀφθαλμοῖσιν ἴδω, σὺ δὲ δέξαι ἄποινα 555
πολλά, τά τοι φέρομεν. σὺ δὲ τῶνδ' ἀπόναιο, καὶ
ἔλθοις

σὴν ἐς πατρίδα γαῖαν, ἐπεὶ με πρῶτον ἔασας
[αὐτόν τε ζῶειν καὶ ὁρᾶν φάος ἡελίοιο].”

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς
Ἀχιλλεύς·

“ μηκέτι νῦν μ' ἐρέθιζε, γέρον· νοέω δὲ καὶ αὐτὸς
Ἔκτορά τοι λῦσαι· Διόθεν δέ μοι ἄγγελος ἦλθε 561
μήτηρ, ἥ μ' ἔτεκεν, θυγάτηρ ἀλίοιο γέροντος·
καὶ δὲ σὲ γιγνώσκω, Πρίαμε, φρεσίν, οὐδέ με λήθεις,
ὅττι θεῶν τίς σ' ἦγε θοὰς ἐπὶ νῆας Ἀχαιῶν.

οὐ γάρ κε τλαίῃ βροτὸς ἐλθέμεν, οὐδὲ μάλ' ἡβῶν,
ἐς στρατόν· οὐδὲ γὰρ ἂν φυλακοὺς λάθοι, οὐδέ κ'
ὄχῃα 566

ρεῖα μετοχλίσσειε θυράων ἡμετεράων.

τῷ νῦν μή μοι μάλλον ἐν ἄλγεσι θυμὸν ὀρίνης,
μή σε, γέρον, οὐδ' αὐτὸν ἐνὶ κλισίῃσιν ἑάσω 569
καὶ ἰκέτην περ ἑόντα, Διὸς δ' ἀλίτωμαι ἐφετμάς.”

Achilles and his squires bring in the gifts for Hektor's ransoming.

The body of Hektor is washed and anointed, and laid on the mule-cart.

ὥς ἔφατ', ἔδεισεν δ' ὁ γέρων καὶ ἐπείθετο μύθῳ.

Πηλεΐδης δ' οἴκοιο λέων ὥς ἄλτο θύραζε,
 οὐκ οἶος· ἅμα τῷ γε δύω θεράποντες ἔποντο,
 ἦρως Αὐτομέδων ἦδ' Ἄλκιμος, οὓς ῥα μάλιστα
 τί' Ἀχιλεὺς ἐτάρων μετὰ Πάτροκλόν γε θανόντα. 575
 οἱ τόθ' ὑπὸ ζυγόφιν λύου ἵππους ἡμιόνους τε,
 ἐς δ' ἄγαγον κήρυκα καλήτορα τοῖο γέροντος,
 καδ δ' ἐπὶ δίφρου εἶσαν· ἐνσώτρου δ' ἀπ' ἀπήνης
 ἦρεον Ἐκτορέης κεφαλῆς ἀπερείσι' ἄποινα.
 καδ δ' ἔλιπον δύο φάρε' ἐύνητόν τε χιτῶνα, 580
 ὄφρα νέκυν πῦκάσας δοίῃ οἰκόνδε φέρεσθαι.
 δμῶας δ' ἐκκαλέσας λούσαι κέλετ' ἀμφί τ' ἀλείψαι,
 νόσφιν ἀειράσας, ὥς μὴ Πρίαμος ἴδοι νιόν,
 μὴ ὁ μὲν ἀχρυμένη κραδίῃ χόλον οὐκ ἐρύσαιτο
 παῖδα ἰδών, Ἀχιλῆϊ δ' ὀρινθείῃ φίλον ἦτορ 585
 καὶ ἐ κατακτείνειε, Διὸς δ' ἀλίστηται ἐφετμάς.
 τὸν δ' ἐπεὶ οὖν δμῶαί λούσαν καὶ χρίσαν ἐλαίῳ,
 ἀμφὶ δέ μιν φᾶρος καλὸν βάλον ἠδὲ χιτῶνα,
 αὐτὸς τὸν γ' Ἀχιλεὺς λεχέων ἐπέθηκεν ἀείρας,
 σὺν δ' ἔταροι ἦειραν ἐυξέστην ἐπ' ἀπήνην. 590
 ὦμωξέν τ' ἄρ' ἔπειτα, φίλον δ' ὀνόμηνεν ἐταῖρον·
 “ μὴ μοι, Πάτροκλε, σκυδμαινέμεν, αἶ κε πύθθαι
 εἰν Ἀιδὸς περ ἐών, ὅτι Ἐκτορα δῖον ἔλυσα
 πατρὶ φίλῳ, ἐπεὶ οὗ μοι ἀεικέα δῶκεν ἄποινα.
 σοὶ δ' αὖ ἐγὼ καὶ τῶνδ' ἀποδάσσομαι, ὅσσ'
 ἐπέοικεν.” 595

Achilles biddeth Priam take meat, and speaketh of Niobe, who, for all her sorrows, ate food.

ἦ ῥα καὶ ἐς κλισίην πάλιν ἦιε δῖος Ἀχιλλεύς,
 ἔξετο δ' ἐν κλισμῷ πολυδαιδάλῳ, ἔνθεν ἀνέστη,
 τοίχου τοῦ ἐτέρου, ποτὶ δὲ Πρίαμον φάτο μῦθον·
 “ υἱὸς μὲν δὴ τοι λέλυται, γέρον, ὥς ἐκέλευες,

κεῖται δ' ἐν λεχέεσσ'· ἅμα δ' ἡοῖ φαινομένηφι 600
 ὄψεαι αὐτὸς ἄγων· νῦν δὲ μνησώμεθα δόρπου.
 καὶ γάρ τ' ἡύκομος Νιόβη ἐμνήσατο σίτου,
 τῇ περ δώδεκα παῖδες ἐνὶ μεγάροισιν ὄλοντο,
 ἕξ μὲν θυγατέρες, ἕξ δ' υἷες ἡβώοντες.
 τοὺς μὲν Ἀπόλλων πέφνεν ἀπ' ἀργυρέοιο βιοῖο 605
 χῳόμενος Νιόβῃ, τὰς δ' Ἄρτεμις ἰοχέαιρα,
 οὐνεκ' ἄρα Λητοῖ ἰσάσκετο καλλιπαρῆῳ·
 φῆδοιὼν τεκέειν, ἣ δ' αὐτὴ γείνατο πολλούς·
 τῷ δ' ἄρα, καὶ δοιῷ περ ἐόντ', ἀπὸ πάντας
 ὄλεσαν.

οἱ μὲν ἄρ' ἐννῆμαρ κέατ' ἐν φόνῳ, οὐδέ τις ἦεν 610
 κατθάψαι, λαοὺς δὲ λίθους ποίησε Κρονίων·
 τοὺς δ' ἄρα τῇ δεκάτῃ θάψαν θεοὶ Οὐρανίῳνες.
 ἣ δ' ἄρα σίτου μνήσατ', ἐπεὶ κάμε δάκρυ χέουσα.
 νῦν δέ που ἐν πέτρῃσιν, ἐν οὖρεσιν οἰοπόλοισιν,
 ἐν Σιπύλῳ, ὅθι φασὶ θεῶν ἔμμεναι εὐνὰς 615
 νυμφάων, αἴ τ' ἀμφ' Ἀχελώιον ἐρρώσαντο,
 ἔνθα λίθος περ ἐοῦσα θεῶν ἐκ κήδεα πέσσει.
 ἀλλ' ἄγε δὴ καὶ νῶι μεδώμεθα, διε γεραιέ,
 σίτου· ἔπειτά κεν αὖτε φίλον παῖδα κλαίοισθα
 Ἴλιον εἰσαγαγόν· πολυδάκρυτος δέ τοι ἔσται." 620

Priam cateth with Achilles and his squires.

ἦ καὶ ἀναΐξας οἶν ἄργυφον ὤκυν Ἀχιλλεὺς
 σφάξ'· ἔταροι δ' ἔδερόν τε καὶ ἄμφεπον εὖ κατὰ
 κόσμον,
 μίστυλλον τ' ἄρ' ἐπισταμένως πεῖράν τ' ὀβελοῖσιν,
 ὥπτησάν τε περιφραδέως ἐρύσαντό τε πάντα.
 Αὐτομέδων δ' ἄρα σῖτον ἐλὼν ἐπένειμε τραπέζῃ 625
 καλοῖς ἐν κανέοισιν· ἀτὰρ κρέα νεῖμεν Ἀχιλλεύς.
 οἱ δ' ἐπ' οὐεῖαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 ἦ τοι Δαρδανίδης Πρίαμος θαύμαζ' Ἀχιλλῆα,
 ὅσσοις ἔην οἴος τε· θεοῖσι γὰρ ἅντα ἐώκει· 630
 αὐτὰρ ὁ Δαρδανίδην Πρίαμον θαύμαζεν Ἀχιλλεύς,
 εἰσορόων ὅψιν τ' ἀγαθὴν καὶ μῦθον ἀκούων.
 αὐτὰρ ἐπεὶ τάρπησαν ἐς ἀλλήλους ὀρόωντες,
 τὸν πρότερος προσέειπε γέρον Πρίαμος θεοειδής·
 “λέξον νῦν με τάχιστα, διοτρεφές, ὅφρα καὶ ἤδη
 ὕπνω ὕπο γλυκερῷ ταρπώμεθα κοιμηθέντε· 636
 οὐ γάρ πω μύσαν ὅσσε ὑπὸ βλεφάροισιν ἐμοῖσιν,
 ἐξ οὗ σῆς ὑπὸ χερσὶν ἐμὸς πάις ὤλεσε θυμόν,
 ἀλλ' αἰεὶ στενάχω καὶ κήδεα μυρία πέσσω,
 αὐλῆς ἐν χόρτοισι κυλινδόμενος κατὰ κόπρον. 640
 νῦν δὲ καὶ σίτου πασάμην καὶ αἶθοπα οἶνον
 λαυκαίνης καθέηκα· πάρος γε μὲν οὐ τι πεπάσμην.”

*A bed is made ready for Priam that he may sleep. Achilles
 promiseth to stay the Achaeans from the battle until Hector's
 funeral shall be performed.*

ἦ ῥ', Ἀχιλεὺς δ' ἐτάροισιν ἰδὲ δμῳῇσι κέλευσε
 δέμνι' ὑπ' αἰθούσῃ θέμεναι καὶ ῥήγεα καλὰ
 πορφύρε' ἐμβαλέειν, στορέσαι τ' ἐφύπερθε τάπητας,
 χλαίνας τ' ἐνθέμεναι οὐλας καθύπερθεν ἔσασθαι. 646
 αἱ δ' ἴσαι· ἐκ μεγάροιο δάος μετὰ χερσὶν ἔχουσαι,
 αἶψα δ' ἄρα στόρεσαν δοιῶ λέχε' ἐγκονέουσαι.
 τὸν δ' ἐπικερτομέων προσέφη πόδας ὠκὺς Ἀχιλλεύς·
 “ἐκτὸς μὲν δὴ λέξο, γέρον φίλε, μή τις Ἀχαιῶν 650
 ἐνθάδ' ἐπέλθῃσιν βουλευφόρος, οἳ τέ μοι αἰεὶ
 βουλὰς βουλεύουσι παρήμενοι, ἣ θέμις ἐστί.
 τῶν εἴ τίς σε ἴδοιτο θοὴν διὰ νύκτα μέλαιναν,
 αὐτίκ' ἂν ἐξείποι Ἀγαμέμνονι ποιμένι λαῶν,
 καὶ κεν ἀνάβλησις λύσιος νεκροῖο γένοιτο. 655

ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 προσῆμαρ μέμονας κτερεῖζέμεν Ἑκτορα δῖον,
 ὄφρα τέως αὐτός τε μένω καὶ λαὸν ἐρύκω.”

τὸν δ' ἡμείβετ' ἔπειτα γέρον Πρίαμος θεοειδής·
 “ εἰ μὲν δὴ μ' ἐθέλεις τελέσαι τάφον Ἑκτορι δῖῳ,
 ὧδέ κέ μοι ῥέζων, Ἀχιλεῦ, κεχαρισμένα θείης. 661
 οἶσθα γάρ, ὥς κατὰ ἄστυ ἐέλμεθα, τηλόθι δ' ὕλη
 ἰξέμεν ἐξ ὄρεος, μάλα δὲ Τρῶες δεδίασιν.
 ἐννῆμαρ μὲν κ' αὐτὸν ἐνὶ μεγάροις γοοοίμεν,
 τῇ δεκάτῃ δέ κε θάπτοιμεν δαίνυντό τε λαός, 665
 ἐνδεκάτῃ δέ κε τύμβον ἐπ' αὐτῷ ποιήσαιμεν,
 τῇ δὲ δυωδεκάτῃ πολεμίζομεν, εἴ περ ἀνάγκη.”

τὸν δ' αὖτε προσέειπε ποδάρκης δῖος Ἀχιλλεύς·
 “ ἔσται τοι καὶ ταῦτα, γέρον Πρίαμ', ὥς σὺ κελεύεις·
 σχήσω γὰρ πόλεμον τόσσον χρόνον, ὅσσον ἄνωγας.”

*Priam layeth him down to sleep, but is awakened by Hermes, who
 counselleth him to make haste and get him back to Troy.*

ὥς ἄρα φωνήσας ἐπὶ καρπῷ χεῖρα γέροντος 671
 ἔλλαβε δεξιτερὴν, μή πως δείσει' ἐνὶ θυμῷ.
 οἱ μὲν ἄρ' ἐν προδόμῳ δόμον αὐτόθι κοιμήσαντο,
 κῆρυξ καὶ Πρίαμος, πυκινὰ φρεσὶ μήδε' ἔχοντες,
 αὐτὰρ Ἀχιλλεύς εὖδε μυχῷ κλισίης ἐνπήκτου· 675
 τῷ δὲ Βρισηὶς παρελέξατο καλλιπάρηος.

ἄλλοι μὲν ῥα θεοὶ τε καὶ ἀνέρες ἵπποκορυσταὶ
 εὖδον παννύχιοι, μαλακῷ δεδμημένοι ὕπνῳ·
 ἀλλ' οὐχ Ἑρμείαν ἐριούνιον ὕπνος ἔμαρπτεν,
 ὁρμαίνοντ' ἀνὰ θυμόν, ὅπως Πρίαμον βασιλῆα 680
 νηῶν ἐκπέμφειε λαθὼν ἱεροὺς πυλαωρούς.
 στῇ δ' ἄρ' ὑπὲρ κεφαλῆς καί μιν πρὸς μῦθον ἔειπεν·
 “ ὦ γέρον, οὗ νύ τι σοί γε μέλει κακόν, οἶον ἔθ'
 εὐδεις

ἀνδράσιν ἐν δηίοισιν, ἐπεὶ σ' εἶασεν Ἀχιλλεύς.
καὶ νῦν μὲν φίλον υἱὸν ἐλύσαο, πολλὰ δ' ἔδωκας·
σεῖο δέ κε ζωοῦ καὶ τρὶς τόσα δοῖεν ἄποινα 686
παῖδές τοι μετόπισθε λελειμμένοι, αἳ κ' Ἀγαμέμνων
γνώῃ σ' Ἀτρεΐδης, γνώωσι δὲ πάντες Ἀχαιοί.”

Priam bringeth Hektor's body unto Troy.

ὥς ἔφατ', ἔδεισεν δ' ὁ γέρων, κήρυκα δ' ἀνίστη.
τοῖσιν δ' Ἑρμείας ζευξ' ἵππους ἡμιόνους τε, 690
ρίμφα δ' ἄρ' αὐτὸς ἔλαυνε κατὰ στρατόν, οὐδέ τις
ἔγνω.

ἀλλ' ὅτε δὴ πόρον ἴξον ἑυρρεῖος ποταμοῖο,
[Ξάνθου δινήεντος, ὃν ἀθάνατος τέκετο Ζεὺς,]
Ἑρμείας μὲν ἔπειτ' ἀπέβη πρὸς μακρὸν Ὀλυμπον.
ἡὼς δὲ κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν, 695
οἱ δ' εἰς ἄστυ ἔλων οἴμωγῇ τε στοναχῇ τε
ἵππους, ἡμιόνοι δὲ νέκυν φέρον. οὐδέ τις ἄλλος
ἔγνω πρόσθ' ἀνδρῶν καλλιζώνων τε γυναικῶν,
ἀλλ' ἄρα Κασσάνδρην, ἱκέλη χρυσῇ Ἀφροδίτῃ,
Πέργαμον εἰσαναβᾶσα φίλον πατέρ' εἰσενόησεν 700
ἑσταότ' ἐν δίφρῳ, κήρυκά τε ἀστυβοώτην·
τὸν δ' ἄρ' ἐφ' ἡμιόνων ἴδε κείμενον ἐν λεχέεσσι.
κώκυσέν τ' ἄρ' ἔπειτα γέγωνέ τε πᾶν κατὰ ἄστυ·
“ ὄψεσθε, Τρῶες καὶ Τρωάδες, Ἐκτορ' ἰόντες,
εἴ ποτε καὶ ζῶντι μάχης ἐκνοστήσαντι 705
χαίρετ', ἐπεὶ μέγα χάρμα πόλει τ' ἦν παντί τε
δήμῳ.”

ὥς ἔφατ', οὐδέ τις αὐτόθ' ἐνὶ πτόλει λίπετ' ἀνὴρ
οὐδὲ γυνή· πάντας γὰρ ἀάσχετον ἵκετο πένθος·
ἀγχοῦ δὲ ξύμβληντο πυλάων νεκρὸν ἄγοντι.
πρῶται τὸν γ' ἄλοχός τε φίλη καὶ πότνια μήτηρ 710
τιλλέσθην ἐπ' ἄμαξαν εὐτροχον αἶξασαι,

ἀπτόμεναι κεφαλῆς· κλαίω· δ' ἀμφίσταθ' ὄμιλος.
καί νύ κε δὴ πρόπαν ἡμαρ ἐς ἥλιον καταδύντα
Ἔκτορα δάκρυ χέοντες ὀδύροντο πρὸ πυλάων,
εἰ μὴ ἄρ' ἐκ δῖφροιο γέρων λαοῖσι μετηύδα· 715
“ εἴξατέ μοι οὐρεῦσι διελθέμεν· αὐτὰρ ἔπειτα
ἄσσεσθε κλαυθμοῖο, ἐπὴν ἀγάγωμι δόμονδε.”

Andromache maketh lament over her husband.

ὥς ἔφαθ', οἱ δὲ διέστησαν καὶ εἶξαν ἀπὴν·
οἱ δ' ἐπεὶ εἰσάγαγον κλυτὰ δώματα, τὸν μὲν ἔπειτα
τρητοῖς ἐν λεχέεσσι θέσαν, παρὰ δ' εἶσαν ἰοιδούς
θρήνων ἐξάρχους, οἳ τε στονόεσσαν ἰοιδὴν 721
οἱ μὲν δὴ θρήνεον, ἐπὶ δὲ στενάχοντο γυναῖκες·
τῇσιν δ' Ἀνδρομίχῃ λευκώλενος ἦρχε γόοιο,
Ἔκτορος ἀνδροφόνιοι κάρη μετὰ χερσὶν ἔχουσα·
“ ἄνερ, ἀπ' αἰῶνος νέος ὄλεο, κὰδ δέ με χήρην 725
λείπεις ἐν μεγάροισι· πάϊς δ' ἔτι νήπιος αὐτῶς,
ὃν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι, οὐδέ μιν οἶω
ἤβην ἵξεσθαι· πρὶν γὰρ πόλις ἦδε κατ' ἄκρης
πύρσεται· ἡ γὰρ ὄλῳλας ἐπίσκοπος, ὅς τέ μιν αὐτὴν
ρύσκει, ἔχεις δ' ἀλόχους κεδνὰς καὶ νήπια τέκνα· 730
αἰὲ δὴ τοι τάχα νηυσὶν ὀχλήσονται γλαφυρῇσι,
καὶ μὲν ἐγὼ μετὰ τῇσι· σὺ δ' αὖ, τέκος, ἡ ἐμοὶ
αὐτῇ

ἔψαι, ἔνθα κεν ἔργα ἀεικέα ἐργάζοιο
ἀθλεύων πρὸ ἄνακτος ἀμειλίχου· ἢ τις Ἀχαιῶν
ρίψει χειρὸς ἐλὼν ἀπὸ πύργου λυγρὸν ὄλεθρον 735
χωόμενος, ᾧ δὴ πού ἀδελφεὸν ἔκτανεν Ἔκτωρ
ἢ πατέρ' ἢ καὶ υἱόν, ἐπεὶ μάλα πολλοὶ Ἀχαιῶν
Ἔκτορος ἐν παλάμῃσιν ὁδὰξ ἔλον ἄσπετον οὐδας.
οὐ γὰρ μείλιχος ἔσκε πατὴρ τεὸς ἐν δαῖ λυγρῇ·
τῷ καὶ μιν λαοὶ μὲν ὀδύρονται κατὰ ἄστυ, 740

ἄρητον δὲ τοκεῦσι γόον καὶ πένθος ἔθηκας,
 "Ἐκτορ· ἐμοὶ δὲ μάλιστα λελείψεται ἄλγεα λυγρά·
 οὐ γάρ μοι θνήσκων λεχέων ἐκ χειῖρας ὄρεξας,
 οὐδέ τί μοι εἶπες πυκινὸν ἔπος, οὗ τέ κεν αἰεὶ
 μεμνήμην νύκτας τε καὶ ἡμέματα δάκρυ χέουσα." 745

Hekabe maketh lament over her son.

ὥς ἔφατο κλαίουσ', ἐπὶ δὲ στενάχοντο γυναῖκες.
 τῇσιν δ' αὖθ' Ἐκάβη ἄδινού ἐξῆρχε γόοιο·
 "Ἐκτορ, ἐμῷ θυμῷ πάντων πολὺ φίλτατε παίδων,
 ἦ μὲν μοι ζωὸς περ ἐὼν φίλος ἦσθα θεοῖσιν·
 οἱ δ' ἄρα σεῦ κήδοντο καὶ ἐν θανάτοιο περ αἴσῃ. 750
 ἄλλους μὲν γὰρ παῖδας ἐμοὺς πόδας ὠκὺς Ἀχιλλεὺς
 πέρνασχε', ὅν τιν' ἔλεσκε, πέρην ἰλὸς ἀτρυγέτοιο,
 ἐς Σάμον ἔς τ' Ἴμβρον καὶ Λῆμνον ἀμιχθαλόεσσαν·
 σεῦ δ' ἐπεὶ ἐξέλετο ψυχὴν ταναήκει χαλκῷ,
 πολλὰ ῥυστάζεσκεν ἐοῦ περὶ σῆμ' ἐτάριοιο 755
 Πατρόκλου, τὸν ἔπεφνες· ἀνέστησεν δέ μιν οὐδ' ὥς·
 νῦν δέ μοι ἐρσήεις καὶ πρόσφατος ἐν μεγάροισι
 κεῖσαι, τῷ ἵκελος, ὃν τ' ἀργυρότοξος Ἀπόλλων
 οἷς ἀγανοῖσι βέλεσσιν ἐποιχόμενος καταπέφνη."

Helen maketh lament over Hektor.

ὥς ἔφατο κλαίουσα, γόον δ' ἀλίσστον ὄρινε· 760
 τῇσι δ' ἔπειθ' Ἑλένη τριτάτῃ ἐξῆρχε γόοιο·
 "Ἐκτορ, ἐμῷ θυμῷ δαέρων πολὺ φίλτατε πάντων,
 ἦ μὲν μοι πόσις ἐστὶν Ἀλέξανδρος θεοειδής,
 ὃς μ' ἄγαγε Τροίηνδ'· ὥς πρὶν ὥφελλον ὀλέσθαι·
 ἤδη γὰρ νῦν μοι τόδ' εἰκοστὸν ἔτος ἐστίν, 765
 ἐξ οὗ κεῖθεν ἔβην καὶ ἐμῆς ἀπελήλυθα πάτρης·
 ἀλλ' οὐ πω σεῦ ἄκουσα κακὸν ἔπος οὐδ' ἀσύφηλον·
 ἀλλ' εἴ τίς με καὶ ἄλλος ἐνὶ μεγάροισιν ἐνίπτοι

δαέρων ἢ γαλόων ἢ εἰνατέρων εὐπέπλων,
 ἢ ἐκυρή—ἐκυρὸς δὲ πατήρ ὧς ἥπιος αἰεί— 770
 ἀλλὰ σὺ τὸν γ' ἐπέεσσι παραιφάμενος κατέρυκες
 σῇ τ' ἀγανοφροσύνῃ καὶ σοῖς ἀγανοῖς ἐπέεσσι.
 τῷ σέ θ' ἄμα κλαίω καὶ ἔμ' ἄμμορον ἀχυνμένη κῆρ·
 οὐ γάρ τίς μοι ἔτ' ἄλλος ἐνὶ Τροίῃ εὐρείῃ
 ἥπιος οὐδὲ φίλος, πάντες δέ με πεφρίκασιν.” 775

The burying of Hector.

ὧς ἔφατο κλαίουσ', ἐπὶ δ' ἔστενε δῆμος ἀπείρων.
 λαοῖσιν δ' ὁ γέρων Πρίαμος μετὰ μῦθον ἔειπεν·
 “ ἄξετε νῦν, Τρῶες, ξύλα ἄστυδος, μηδέ τι θυμῷ
 δείσητ' Ἀργείων πυκινὸν λόχον· ἦ γὰρ Ἀχιλλεὺς
 πέμπων μ' ὧδ' ἐπέτελλε μελαινάων ἀπὸ νηῶν, 780
 μὴ πρὶν πημανέειν, πρὶν δωδεκάτῃ μύλῃ ἡώς.”

ὧς ἔφαθ', οἱ δ' ὑπ' ἀμάξῃσιν βόας ἡμιόνους τε
 ζεύγνυσαν, αἶψα δ' ἔπειτα πρὸ ἄστεος ἡγερέθοντο.
 ἐννῆμαρ μὲν τοί γε ἀγίνεον ἄσπετον ὕλην·
 ἀλλ' ὅτε δὴ δεκάτῃ ἐφάνη φαεσίμβροτος ἡώς, 785
 καὶ τότε ἄρ' ἐξέφερον θρασὺν Ἑκτορα δάκρυ χέοντες,
 ἐν δὲ πυρῇ ὑπάτῃ νεκρὸν θέσαν, ἐν δ' ἔβαλον πῦρ.
 ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος ἡώς,
 τῆμος ἄρ' ἀμφὶ πυρὴν κλυτοῦ Ἑκτορος ἄγρευτο λαός.
 [αὐτὰρ ἐπεὶ ῥ' ἡγερθεν ὁμηγερέες τε γέροντο,] 790
 πρῶτον μὲν κατὰ πυρκαϊὴν σβέσαν αἴθοπι οἴνῳ
 πᾶσαν, ὅπόσσον ἐπέσχε πυρὸς μένος· αὐτὰρ ἔπειτα
 ὅστέα λευκὰ λέγοντο κασίγνητοί θ' ἔταροί τε
 μυρόμενοι, θαλερὸν δὲ κατείβετο δάκρυ παρειῶν.
 καὶ τά γε χρυσεῖην ἐς λάρνακα θήκαν ἐλόντες, 795
 πορφυρέοις πέπλοισι καλύψαντες μαλακοῖσιν·
 αἶψα δ' ἄρ' ἐς κοίλῃν κάπετον θέσαν, αὐτὰρ ὑπερθε
 πυκνοῖσιν λάεσσι κατεστόρεσαν μεγάλοισι.

ρίμφα δὲ σῆμ' ἔχεαν· περὶ δὲ σκοποὶ εἶατο πάντη,
μὴ πρὶν ἐφορμηθεῖεν ἐυκνήμιδες Ἀχαιοί. 800

χεύαντες δὲ τὸ σῆμα πάλιν κίον· αὐτὰρ ἔπειτα
εὖ συναγειρόμενοι δαίνυντ' ἐρικυδέα δαῖτα
δώμασιν ἐν Πριάμοιο διοτρεφέος βασιλῆος.

ὥς οἱ γ' ἀμφίεπον τάφον Ἕκτορος ἵπποδάμοιο.



PLATE III.—A richly inlaid dagger-blade found at Mykenai.
See note at end of Appendix A, p. 620.

NOTES

[In the following notes *Gr.* or *Gr. Intr.* refers to the *Grammatical Introduction*, and the heavy figures following to the sections of it. References to the *Iliad* are made by capital letters, thus: **B** 29; references to the *Odyssey* by small letters, thus: **8** 34.]

N

INTRODUCTORY NOTE.—We now come to a great retardation of the plot of the *Iliad* in its present form (see *Introduction*, pp. xv. ff.). From the beginning of **N** till we come again to the story of the **MÆNIC** near the end of **O**, the action does not advance; every step gained by either side is exactly counterbalanced by a corresponding success on the other, so that things are brought back just to the state in which they began. At many points the story becomes confused, and then again flows on clearly for a considerable time. In disentangling the elements of which it has been built up, we have to take as our guides these passages of clear narrative, regarding them as constituting the original groundwork; the shorter confused intervals are the additions by which the mosaic has been fatted together.

Regarding the three books **N O** as a whole, we see that there are two main stories—the *Arísteia of Idomeneus* and the *Ἀπάτη* or *Deceiving of Zeus*. The former occupies the bulk of **N**, while the latter includes the main part of **Ξ** and the first 262 lines of **O**.

While we cannot say with any certainty how these two poems have been fused into a continuous narrative, the following theory, though hypothetical, seems to give a sufficient account of the phenomena.

The theory assumes that the story of the *Aristeia of Idomeneus* was a part of the Second Stratum (*Introd.* p. xviii.), an isolated *Aristeia* inserted (somewhat after the model of the *Aristeia of Diomedes*) in the middle of the rout of the Greeks which began in Λ. Aias was there left covering the retreat; a poet, wishing to do honour to Idomeneus, conceived the idea of making him sally forth from the camp, and for a time stem the tide of the advancing Trojans. This episode at one time joined the end of Λ to Ο 592, where we suppose the Μᾶνικ to begin again.

Subsequently, at the epoch of the Third Stratum, a poet less interested in Idomeneus composed an alternative poem to take the same place. In this poem it was Poseidon who took the leading part in delaying the career of Hektor, and it was by the wiles of Hera that he was enabled to escape the attention of Zeus and do so. The two poems could not possibly stand together, as they occupied exactly the same space of time. The school of Homeridae, or whatever authority it was which busied itself with the tradition of the *Iliad*, always reluctant to lose anything which had ever been incorporated in the master-work, took in hand to weld the two poems together. This was done by breaking up the Ἀπάτη into several parts, among which the *Aristeia of Idomeneus* was inserted almost whole, by the aid of various short passages of transition. These, by their confusion of motive, as we should expect, betray the difficulties which the arranger or "Diaskeuast" had to contend with.

The general question of the reasons which lead to these conclusions will be best discussed in connexion with the next book. It will here be sufficient to state the results there arrived at so far as they concern Ν. These are that the opening, 1-125, and the closing passage, 795-837, really belong to the Ἀπάτη: that the original *Aristeia of Idomeneus* consists of 136-672. The intervening passages, 126-35 and 673-794, are later and added to make the necessary joints; and two short pieces seem to have been inserted in the *Aristeia* itself for similar purposes (210-45 and 345-60).

The chief reason for supposing that the *Aristeia of Idomeneus* belongs to the Second Stratum is the fact that the wall is not mentioned in it (see *Introductory Note* to Η, vol. i. p. 407), whereas there is at least one allusion, and probably two, to fighting in chariots, which of course implies that the battle-field is the open plain and not a fortification. The general character of the *Aristeia*, too, is such as to bring it into immediate relations with the other *Aristeiai*, notably that of

Diomedes. The gorgeous imagery of the opening scene, on the other hand, is thoroughly typical of the Third Stratum, which, as has been before mentioned, approaches what we call the romantic style. A remarkable instance of this is in the gambolling of the sea-beasts around Poseidon, and the standing asunder of the sea for gladness. Such a sympathy of non-human nature with the emotions of men is a certain touch of pure romanticism.

1. Zeus is still on Ida ; see **Λ** 182, **Μ** 252.

2. **τοὺς μέν** : both Greeks and Trojans.

3. **πάλιν** : 'away,' in another direction.

4. It is evident that we have here a bit of genuine tradition of nations who lay beyond the Greek horizon even in the classical times. The tribes to whom Zeus looks are clearly the nomad hordes of Southern Russia and the Lower Danube, who were afterwards known under the general name of Scythians. The **Ἰππημολγοί** are the predecessors of the Tartars, who to this day drink *Koumiss* or fermented mares' milk. As for the **Ἀβιοί**, they are probably the same as the Gabioi mentioned in a fragment of Aeschylus as 'the most just and hospitable of all men.' Herodotus mentions a tradition of another Scythian tribe who were so just that all the neighbouring tribes used to resort to them for the settlement of disputes. The **Μυκοί** are evidently not the nations of the Propontis who were known by that name in classical times, but the parent stock, the Moesians, as they were afterwards called, who lived in Thrace. As amber from the Baltic was known in Greek lands from the earliest times, it is likely enough that there came with it along the trade-route from the north to the Mediterranean some vague knowledge of these northern tribes, just as we may naturally conclude that the knowledge of the pigmy races of Central Africa (**Γ** 6) came to Europe with ivory.

8. **ἐέλεπτο** : 'expected.' — **ὃ γε** : for the more usual **ὃ δέ**, see *Gr.* 37. 1, second paragraph.

11. **ἦστο** : ἦμαι.

12. This is perhaps the most striking instance in the *Iliad* of a personal knowledge of the neighbourhood of the Troad on the poet's part ; for, as a fact, the plain is visible in its whole extent from the summit of Samothrace. As the island is at a considerable distance, and Imbros lies directly between it and Troy, it would naturally be supposed by any one not well acquainted with the country that this was not the case. But

the mountains of Samothrace are so high as to look well over the top of Imbros.

20. ὀρέεατο : 'strode.' -τὸ δὲ τέτρατον : adverbial acc., 'at the fourth stride.'—τέκμων : properly a *thing established*, then *limit, goal*.

21. Αἰράς. This journey of Poseidon is not easy to understand. There were two cities of the name of Aigai, both seats of Poseidon-worship—one in Achaia, the other in Euboea. There is said also to have been a small island of the same name between Chios and Tenos, but this is not certain. In any case, why should Poseidon go to Aigai to get his chariot? At Samothrace he is quite close to Troy; to Aigai, wherever it was, he had a far longer journey to make, just for the sake of coming back again. The difficulty will be removed if we suppose the allusion to Samothrace to be a later addition, and cut out 11-16. In that case the ὄρεος παιπαλόεντος will be Olympus, where Poseidon was when we last heard of him, and it will be quite natural that he should go thence to Aigai in Euboea to get his chariot to cross the sea.

22. τετεύχεται : Gr. 16. 7.

24. κομώοντε : Gr. 28.

25. γέντο : 'seized.' The origin of the form is uncertain. —ἰμάσθην : Ψ 387 n.

26. ἐπεβήετο : Gr. 19. 2.

27. βῆ δ' ἐλάσας : lit. *took a step* (the proper meaning of βαῖνω) *for driving*. See Gr. 43. For the form ἐλάσας (ἐλάειν) see Gr. 28. -ἐπί : 'over.'—ἄταλλε κ.τ.λ. : 'the sea-beasts gambolled at his coming'; lit. *by reason of him*. ἀτάλλω occurs only here in this sense; later poets use it occasionally in the sense *foster, rear*.

28. κευθμῶν : elsewhere the cases are always formed from the nom. *κευθμών*.

29. γηθούνη : adj. fem. This is the only passage in Homer where a distinctly human emotion is ascribed to inanimate nature. See *Introductory Note* ad fin.

36. ἔδμεναι : Gr. 27 and 43.

41. ἄβρομοι αὐίαχοι would at first sight appear to mean *without noise or shouting*. But in Homer the noise of the Trojans is always contrasted with the silence of the Greeks; and if on entering into battle (B 810 etc.) the Trojans were so clamorous, it is impossible to suppose that they became silent

when they were forcing the wall in the career of victory. Human nature too, to say nothing of the comparison of the storms, seems to insist that the words here must mean *noisy*. The $\acute{\alpha}$ - of $\acute{\alpha}\beta\rho\omicron\mu\omicron\varsigma$ should be rather copulative ('*joining* in noise and shout'), as the existence of an " $\acute{\alpha}$ - intensivum" is very doubtful; while $\alpha\upsilon\acute{\iota}\alpha\chi\omicron\varsigma$ may come from $\acute{\alpha}\nu(\alpha)\text{-}\acute{\epsilon}\lambda\alpha\chi\omicron\varsigma$. — $\acute{\epsilon}\lambda\text{-}\pi\omicron\tau\omicron$: 'thought,' 'expected.'

42. $\kappa\tau\epsilon\acute{\nu}\epsilon\epsilon\iota\iota\iota$: (*Gr.* 24. 1. — $\pi\alpha\rho'$ $\alpha\upsilon\tau\acute{o}\theta\iota$: 'beside them'; *Gr.* 7. Cp. Υ 140.

47. $\alpha\omega\varsigma\epsilon\tau\epsilon$: aor. imper. ; *Gr.* 19. 2.

49. $\acute{\alpha}\lambda\lambda\eta$: 'otherwhere.' — $\tau\grave{\eta}$ $\delta\acute{\epsilon}$ (52): 'here.'

51. $\acute{\epsilon}\xi\omicron\upsilon\varsigma\iota\iota$: 'will hold at bay.' — $\acute{\epsilon}\upsilon\kappa\eta\acute{\nu}\eta\mu\iota\delta\epsilon\varsigma$: Appendix A. 2.

53. $\lambda\upsilon\varsigma\omega\delta\eta\varsigma$: the favourite description of Hektor, 'that (δ) madman.' Cp. Θ 299, I 239, 305.

54. This is of course hyperbolical. Hektor never actually lays claim to descent from Zeus, but he is accused of acting as presumptuously as though he could. $\pi\acute{\alpha}\iota\varsigma$: *Gr.* 1.

56. $\acute{\epsilon}\tau\acute{\alpha}\mu\epsilon\iota\alpha\iota$: perf. inf. ; *Gr.* 27 and 22.

57. $\tau\tilde{\omega}$: not to be written $\tau\tilde{\omega}$. The word is a genuine relic of the old instrumental case, which the dative supplanted; cp. $\pi\omega$ with $\pi\omega\varsigma$. Transl. 'so.' $\acute{\epsilon}\rho\omega\acute{\eta}\varsigma\alpha\iota\tau\epsilon$: 'ye may refrain.' For the 'pure' optative see *Gr.* 42.

59. The staff has been the symbol of magical power throughout all time; so it is with Kirke, as with Moses. It is noteworthy, however, that in the *Iliad* it is found only in books of the Third Stratum, e.g. the staff of Hermes in Ω 343. In E 122, on the other hand, Athene produces the same effect on Diomedes without any other means than the exercise of the divine will.

60. $\kappa\epsilon\kappa\omicron\pi\acute{\omega}\varsigma$: the perf. should imply a *violent* blow (see on Ψ 660); but here the heroes do not seem to notice the blow at all, so that we should perhaps with some mss. read the aor. $\kappa\epsilon\kappa\omicron\pi\acute{\omega}\nu$. As the aor. does not recur, it may for that reason have been altered.

61. $\acute{\epsilon}\theta\eta\kappa\epsilon\iota\iota$: 'made'; a common use, perhaps the commonest, of the verb.

62. $\tilde{\omega}\rho\tau\omicron$: the aor. is common in similes.

63. $\alpha\iota\rho\acute{\iota}\lambda\iota\pi\omicron\varsigma$. Gobel derives from $\alpha\iota\gamma\acute{\iota}\varsigma$ and $\lambda\iota\pi\text{-}$ (of $\lambda\epsilon$ $\lambda\iota\mu\text{-}\mu\acute{\epsilon}\nu\omicron\varsigma$ etc.) to *love*, explaining 'the haunt of storms.' The old

explanation 'so steep as to be deserted even by goats' is of course absurd.—**ἀρθείς** : 'poised.'

64. **ὀρμίσχῃ** : 'swoops.'—**πεδίοιο** (with **διώκειν**) : 'o'er the plain.' *Gr.* 31. 3.

69. **μάντι** : *Gr.* 6. 3.

70. **θεοπρόπος** : probably *one who prays to a god* (**προπ-** is perhaps connected with Lat. *prec-, prociis*, etc.).

71. **Ίχνια** can hardly mean *footprints* here ; perhaps 'movements' or 'gait,' if, as is probable, the word is connected with **ικνεῖσθαι**. Cp. Virgil's *vera incessu patuit dea*.

72. **ἀρίγνωτοι** : *i.e.* when, as here, they do not care to preserve their incognito.

73. **φίλοις** : the word originally meant 'own,' so that such expressions as **φίλον ἦτορ**, **φίλον κῆρ**, and the like have a natural origin.

75. **μαίμωωσι** : *Gr.* 28.

78. **ὥρορε** : intrans. aor. (*Gr.* 20. 2). It is generally transitive.

82. **χάρμῃ** : usually referred to root **χαρ**, as meaning 'the battle-joy.' But Homer never represents his heroes as taking any delight in battle, except by the direct interposition of a god, as here, **B** 153, **A** 13. On the contrary, he lavishes all epithets of hatred upon war, **λεγρός**, **πολυδάκρυτος**, etc., and in **E** 891 fondness for battle appears as a severe reproach. It seems therefore most unlikely that he should have made one of his commonest names for it out of a word which originally meant 'joy,' but which has entirely lost its connotation except (if it is so) here. Curtius therefore would recur to the *primitive* meaning of the root *ghar* (Gk. **χαρ**) and explain it as the 'glow,' 'burning flame' of battle, like **δαῖς** from **δαίω**. Compare the phrase **μάρναντο δέμας πῦρὸς αἰθόμενοι**. We can thus explain the present passage as 'rejoicing in the fierceness (*heat* or *fury*) which the god put in them.' In the alternative we must say that the word is here used with an exceptional allusion to its resemblance to **χαίρω**.

It is probable that this single word has from all time given a false colouring to our conception of the heroic age, and led to the conclusion that it was not so far removed from the barbarous love of war for the sake of fighting and killing, a spirit which is hinted at in Hector (cp. 53 n.). On the other hand, the epithets which are heaped upon war (see above), to say nothing

of the whole tone of the poems, should rather show that the Homeric civilisation is one which is actually drawing to its close, and has lost the overflowing vigour and vitality which mark the earlier stages of culture. It is, in fact, ripening for its complete overthrow before the rougher Dorian tribes from the mountains.

83. **ῥπιθεν** : with **ῶρσε**.

89. **ἔφαν** : *Gr.* 16. 6.

90. **μετειράμενος** : *Gr.* 17. 5 (α).

91. For Leitos and Peneleos, leaders of the Boiotians, see **B** 494.

95-121. The following speech of Poseidon is very confused, and bears many marks of having been made up from two speeches. The one may consist of 95-98 and 108-15; the rest gives the other form. Each of these reads as a perfect speech, and avoids the unnecessary tautology which marks the present text. The expression **ὦ νόποι** should according to Homeric usage stand at the beginning of a speech, and in any case it will be felt that the outburst which it introduces loses much of its effect when it has already been preceded by another rhetorical exordium. It will be seen that the first speech contains a distinct allusion to Achilles in terms which imply that Agamemnon, who is meant by **ἡγεμόνος** (108) and **κείνῳ** (109), had done nothing to expiate his wrong: **ἀλλ' ἀκεώμεθα ἑᾶσσαν** (115) is evidently an allusion to steps which ought to be taken, but it and the rest of the line are entirely out of place if Achilles had already refused the humiliation offered, and has thus shown that the **φρένες ἐσελῶν** are in this case not **ἀκεσταί**. It may be conjectured then that the first form of the speech is the older, and that an alternative was composed when the introduction of the Embassy had made the allusions meaningless; and that the two alternatives were subsequently fused into one.

95. **κοῦροι νέοι** : 'young boys,' a term of reproach like *παῖδες νεαροί* in **B** 289. For **αἰδώς** see on **O** 502.

96. **σῶσέμεναι** : aor. (*Gr.* 19. 2; 'I trust to you for saving.' For the inf. see *Gr.* 43.

98. **εἶδεται**. Here and in **Θ** 559 *εἶδεται ἄστρα* and **Ω** 319 the verb has its original sense of *appears, is seen*; elsewhere it has the secondary sense *to seem, or resemble*.

102. **φυζακινής** : *φύζα* (*φυγ, ja*) and *φόβος* both originally meant *flight*, and in Homer *φόβος* is almost confined to this

sense ; while φύζα has partly, as in this curious compound, developed the idea of *terror* which in φόβος ultimately became dominant. Cp. I 2.

103. Cp. Horace's *cerri luporum praeda rapacium*. ἥια is elsewhere peculiar to the *Odyssey*, where, however, it seems always to mean *provisions for a journey*, except in ε 368, where it means *chaff*.

104. οὐδ' ἐπὶ (ἐπισταί) χάρμῃ : 'there is no *fight* in them.' See on 82.

108. ἡγεμόνος must mean Agamemnon ; see on 95-124. -κακότητι : 'poorness,' i.e. incompetence, rather than *wickedness*.

110. ΝΗΩΝ : for the gen. after ἀμυνέμεν cp. O 731. The dat. is the usual case.

113. ἀπητίμῃς : as in other compounds the ἀπό intensifies.

115. See on 95-124, and cp. O 203 and I 497 στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί.

116. καλά : adverbial ; 'ye do not well to refrain.'

117. ἄριστοι : 'being all chieftains.' ἀγαθός, which is connected with ἀγαμαι, meant primarily *admirabilis*. Now, since what the primitive or savage man most admired was prowess, and the men of especial strength and courage were those who became the leaders of the tribe, ἀγαθός came to be applied especially to the *nobles* of a tribe or race, and *noble by descent* remained one of the commonest meanings of the word through classical times. See Z 162 and note.

118. μαχεσσαίμην : 'quarrel with.'

119. λυγρός : 'a sorry wight,' i.e. one of the common people. "In your case (he means) *noblesse oblige*." περὶ κῆρι : 206 n.

120. ὦ πέπονες : 'weaklings !' The vocative is originally a term of affection (cp. Polyphemos' κριέ πέπον, to his ram), but often used, as in Z 55, with a tone of remonstrance. Here there is distinct scorn. The Homeric word has probably nothing to do with πέπων, *ripe*.

122. αἰδῶ is a 'sense of shame,' one's own feeling ; νέμεσιν, the 'indignation' of others. Transl. 'feel a fear of shame in your hearts and bethink you of men's indignation.'—θά : 'now,' the original sense of the word, and far more common in Attic than is generally supposed (ἤδη is the same word strengthened by ἦ). See Gr. 45.

123. **βοὴν ἀγαθός**: *Gr.* 29. 1 (B) *ad fin.*

124. **μακρὸν ὄχληα**: see **M** 121, 455-60.

127. **ἄν κεν**: see *Gr.* 44. B. 6.

128. **οἱ γὰρ ἄριστοι**: see on 117. In **οἱ** we may have the later (Attic) use of the article, or it may be weakly deictic, 'there stood the flower (**κρινθέντες**) of the chieftains awaiting' etc.

130. **φράξαντες δόρυ δουρί**: 'setting spear close to spear'; so Herodotus, *φράξαντες τὰ γέρρα*. The original meaning of *φράσσειν* (Lat. *farciō*) is *to stuff*; cp. Pind. *I.* 1. 95 *ἔρνεσι φράσαι χεῖρα*, 'stuff his hand full with palm-branches.' Hence the common meanings *block up, fence, protect, fortify*.—**προσελύμνω**: 'made layer upon layer,' lit. *from the foundation* (first layer) *onwards*; cp. *τετραθέλυμνον* **O** 479.

131-33. These lines, which recur in **Π** 215-17, were very famous in antiquity, and well deserve their reputation as a piece of description. They were frequently imitated by Virgil (*lucet pede pes, densusque viro vir*), as well as by earlier Greek and Roman poets. In this place they are borrowed from the **Mēnīs** to fill up the gap, on the theory previously explained, between the proem to the **Ἀπάτη** and the *Aristeia of Idomeneus*, which probably begins at 136. The following metaphor of the falling rock is well worthy to stand beside them.

131. **ἔρειδε**: 'pressed on.'

132. On the **φάλοι** see Appendix A. 7. **ψαυὸν νευόντων**: when a warrior bent to the side, to peer through the gaps between the upper parts of the shields.

134. **πτύσσοντο**: 'were folded,' apparently by being for the moment laid one upon another; but the appropriateness of the word is not very obvious. **ἀπό** (with **κειόμενα**): simply 'by.'

135. **ἰθὺς φρόνεον**: 'their purpose faltered not.' Cp. the phrase *ἰθὺς μεμαῶς*, and 137.

136. **προύτυψαν**: 'dashed on.' For the intrans. use, of violent forward motion, cp. *προκρούειν, προκόπτειν, προβάλλειν*.

137. **ἀντικρὺς μεμαῶς**: 'pressing straight on.' Cp. 135.

138. **στεφάνης**: only here of the 'brow of a hill.'—For the subjunct. **ῶσῃ** see *Gr.* 41. 3.

139. **ῥήεας κ.τ.λ.**: 'having burst with torrents of rain unspeakable the bonds wherewith the stubborn rock held it.'

141. **ἀσφαλέως**: 'unchecked.'

142. ἔσσύμενός περ : 'for all its eagerness.'

147. ἀμφιγύοισιν. As ἀμφιγυήεις (Ξ 239) probably means 'with a bent limb on either side,' so this word probably means 'bending,' alternately *hollow on either side*. (Cp. γύ-αλον, a *hollow*.) Neither word can be connected with γυῖον *limb*.

148. πελεμύχον : 'staggered,' *was shaken* by the attack.

149. γεγωνώς : *Gr.* 39 *ad fin.* and 60 n.

152. πυργηδόν : 'like a wall.' πύργος properly means a *fortification*, not solely a *tower*. Cp. Δ 334 πύργος Ἀχαιῶν, of a *wall* of warriors ; Μ 43 πυργηδὸν σφέας αὐτοῦς ἀρτύναντες | ἀντίοι ἴστανται, of hunters attacking a lion.

156. ἐβεβήκει : 'was going forward,' *had taken a stride*. See on 27.

157. πάντος' εἶσιν : see Appendix A. 1.

158. ὑπασπίδια : 'under cover of his shield.'

162. ἐν καυλῷ : 'at the socket' (lit. *stalk*). See on Π 338. The καυλός was probably a tongue of metal forming part of the head of the spear and running into the shaft, which was kept from splitting by the πόρκης (Ζ 320), probably a 'lashing' of wire. Schliemann found at Hissarlik spear-heads with flat bases and holes for nails, by which they were fastened into slits in the shafts. For the use of ἐν cp. Ζ 40 ἐν πρώτῳ ῥυμῷ 'at the end of the pole.'

169. μάρναντο : 'meanwhile were fighting' ; *Gr.* 40.

173. νόθην : 'born out of wedlock.'

174. ἀμφιέλισσαι : the traditional explanation, *revolved on both sides*, is insufficient, as ἐλίσσω was not used for ἐρέσσω. The two meanings generally adopted are (1) *curved at both ends*, i.e. rising at both bow and stern ; (2) *with curved sides*. But ἐλίσσω never implies *curving*, but always *turning round, whirling*, and the like, a very different idea. The only sense consonant with the use of ἐλίσσω is *wheeling both ways*, i.e. 'easily turned,' 'handy.'

176. πὰρ Πριάμῳ : no doubt in one of the θάλαμοι τέγροι of Ζ 248, *q.v.*

177. ἔγχεϊ μακρῷ. Teukros is therefore represented here as a heavy-armed warrior, whereas elsewhere he is an archer. In 314 he is praised in both capacities.

179. ἔκαθεν περιφαινομένοιο : 'visible all round from far.'

180. **τέρενα** : 'lush,' lit. *swelling* with sap, full of fresh life. The word lit. means *round*, Lat. *ter-es*. It is used by Homer (1) of flesh, (2) of tears, *pearly*, (3) of leaves, (4) *ἀνθεα ποίης* : 149. The ordinary explanation, *tender*, does not suit either (1) or (2), for the flesh to which it is applied is that of stalwart warriors, not of women or children ; it rather indicates the firm rounded muscles (cp. Lat. *tor-us*).

182. **ἀπὸ . . . θύσαι** : Gr. 33. 2.

183. **ὀρμηθέντος** : the usual gen. after verbs of *aiming*.

185. For Amphimachos see on B 621, Λ 709.

191. **οὐ πῃ κ.τ.λ.** : 'nowhere did his flesh show' (*εἶδομαι*). — **χαλκῶ** : *i.e.* his shield. See Appendix A.

198. The picture is that of two lions who come upon a goat which has just been run down by hounds, and snatch it away from them, as in Γ 23. For the subjunct. **φέρντον** see Gr. 41. 3.

202. **κεφαλῇν κ.τ.λ.** This savage practice is rare in Homer.

204. **ἐλίσσμενος** : (1) 'with a swing of his body' ; or (2) 'swinging the head round' ; cp. *ἐπιδινῆσας* Γ 378.

206. **περί** may be (1) adverbial, 'exceedingly,' or (2) it may go with *κῆρι*, in the sense *going round inside*, and so *filling* the heart (translate *in*) ; cp. X 95 n. The latter explanation is preferable.

207. **υἱώνοιο** : Amphimachos, son of Kleatos, son of Poseidon.

210. We now come to a passage full of difficulties, which seems to have been added to bring the *Aristeia* of Idomeneus into connexion with the story of the interference of Poseidon in the battle. This, on the theory adopted (see *Introductory Note*), belonged originally not to the *Aristeia* at all, but to the following poem, the *Deceiving of Zeus*. It is quite unlike Homer to say that Idomeneus was coming 'from his comrade' (211), without giving the comrade's name. Besides, why does Idomeneus appear unarmed ? When we last heard of him in M 117, he was defending the wall, and in Λ 501 he was among the fore-fighters ; even if he had left the battle to look after his anonymous friend, this would be no excuse for disarming at such a critical moment. The added piece must go at least as far as 239, possibly farther : for the whole colloquy between Meriones and Idomeneus seems out of place at this juncture. But in any case some older passage, probably quite

a short one, must have been suppressed, saying how Idomeneus joined the fight with Meriones as soon as the latter had got his fresh spear (168).

211. **ἐταίρου**. This cannot be Meriones, who is not wounded.

215. **ἀντιάσαν**: *Gr.* 28.

217. Take all these datives as locatival.—For Thoas see **B** 638, **Δ** 527.

224. **ἀκήριον**: 'dispiriting,' *taking the heart out of a man*, as we say. This sense is peculiar to the *Iliad*; in the *Odyssey* ἀκήριος is derived from κήρ, not κῆρ, and means 'scatheless.'

225. **ἀνδύεται**: 'withdraws from.' For the acc. cp. **A** 496 ἀνεδύσετο κύμα θαλάσσης.

226. **μέλλει**: see Appendix B.

228. **καὶ γάρ**: 'for indeed.'

229. **Ἰθναί**: 2nd sing. subjunct. of ἰδέσθαι. See on 449.

230. **τῷ**: see on 57.

236. **αἵ κε**: *Gr.* 44. **B.** 3 (γ). —**ὄφελός τι**: 'any good,' as we say; cp. **X** 513.

237. **συμφερτή κ.τ.λ.**: lit. *there is a united prowess (a prowess due to union), even of very sorry warriors*. Transl. 'e'en sorriest warriors may show prowess, when united.'

241. **δύσετο**: *Gr.* 19. 2. —**γέντο**: see on 25.

251. **βέβληται**: *Gr.* 16. 3.

252. **τευ ἀγγελίης**: causal gen., 'to bring some message.' Some take ἀγγελίης here and elsewhere as a nom. masc., but probability is against the existence of such a form.

253. **ἦσθαι**: 'sit idle'; so often.

256. **τοί (σοι)** clearly means that Meriones is going to the hut of Idomeneus, not to his own, as would appear from 168.

257. **κατεάξαμεν**: this pl. for sing. is rare in Homer, and is the more remarkable with the sing. ἔχεκον following.

260. **δ'** is apparently for δῆ, not δέ, and so perhaps **Γ** 229. — **καὶ . . . καί** in correspondence are found again only in 636 and **Ω** 641 in Homer.

261. **ἐνώπια**: a much disputed word, recurring only in **Θ** 435, **δ** 42, and **χ** 121. A comparison of εἰσωποί (**Ο** 653, where see note) and ἐξώπιος (*Eur. Alc.* 546, *Med.* 624 etc.) suggests that the meaning is *looking in* (the root **οπ**, *see*, being reduced to

little more than a suffix), *i.e.* the inner side (of a wall), and we may translate simply 'walls.' In Θ and δ *ll. cc.* the reference will be to the inside of the wall of the courtyard. —**παμφανόωντα**: because faced with the bright polished stucco which was used to cover the walls of all the heroic houses, as we learn from Mykenai and Tiryns.

262. **ἀποαίνυμαι**: 'I am wont to take.'—**οὐ γὰρ οἶω**: 'I have no mind to stand far off when I fight.' Cp. A 170, 296.

265. If **εἰώρηκες** means *corselets* the line must be an interpolation; but possibly the **μίτρη** is indicated. See Appendix A.

267. The use of **παρά** is curious. The meaning seems to be, by a sort of hendiadys, 'in my hut beside my ship.'

268. It is strange that Idomeneus and Meriones, so closely connected in every way (for by a legend later than Homer, Idomeneus was uncle to Meriones), should not have had their huts close together.

271. **ὀρώρηται**: a subjunct. of the thematic perf. **ὀρώρεται** (τ 377).

272. **ἄλλον που κ.τ.λ.**: lit. *It may be (που) I escape the notice of others when fighting, rather than thine, etc.* Transl. 'Another Achaian perchance may wot little of my fighting, but thou, I ween, knowest it thyself.'

276. **λεγοίμεθα**: 'were to be chosen.'

277. **δια-εἶδεται**: 'is discerned.'

278. Probably a gloss on the preceding line, and a terribly flat one.

279. **χρῶς**: outward appearance of the flesh, 'colour.' Cp. P 733.

281. **ἀμφοτέρους**: *i.e.* first on one and then on the other.

283. **κἄρας οἰομένῳ**: 'thinks of doom.'

285. **ἐπειδὴν πρῶτον**: 'so soon as,' like **ἐπεὶ τάχιστα** and *cum primum*. **ἐπειδὴν** does not recur in Homer, and seems to be a late form.

287. **ὄνοιτο**: sc. **τις**. The omission is curious; but cp. X 199.

288. **εἰ . . . κε**: (*Gr.* 44. B. 3 (β)). —**πονεύμενος**: 'in stress of war.'

291. **δαριτύν**: 'the sweet converse.' He speaks of course ironically.

294. ἔλευ: ἔλου. See *Gr.* 1.

298. οἶος . . . μέτεισι: the apodosis begins at 304.

299. For the personification of Φόβος cp. Δ 440, O 119. —ἔσπετο is gnomic aor.

301. τῶ: Ares and Phobos. The insertion of this descriptive passage is awkward. Who the Ephyri and Phleggyans were we can hardly say, as they are not historical peoples. No particular mythological event is referred to; the idea seems to be that the two tribes are constantly at war, and that now one and now the other gets the upper hand, as Ares joins either side (ἐτέροισι).—ἑωρήσσεσθον: T 329 n.

308. ἐπὶ δεξιόφιν: take together, 'on the right.' *Gr.* 7.

309. ἐπεὶ κ.τ.λ.: 'since nowhere so much (as there, viz. on the left) will the Achaeans, methinks, prove so unequal to the fight'; lit. *fall short of*. Cp. P 142, Ψ 670. The Greek left is always the scene of hot conflict; and nowhere in the *Iliad* is fighting on the right mentioned.

312. ἀμύνειν εἰς: 'there are others for defending'; *Gr.* 43. Cp. 814.

315. The construction has been the subject of debate from the time of Aristarchos. It seems best to take ἄδην with πολέμοιο: 'will harry him with his till (ἄδην) of fight.' ἄδην is used partly as the acc. of a substantive, which it originally was. Cp. ε 290 ἀλλ' ἔτι μὲν μιν φημι ἄδην ἐλάαν κακότητος, 'will harry him with his till of trouble'; and T 423.

316. Omitted in several mss., and therefore probably an interpolation. But the omission of Hektor's name would be strange, for he has not been mentioned since 205.

319. ὅτε μή: 'unless.' The clause is a relative conditional; ὅτε μή = εἰ μή. So 322 ὅς εἴη.

325. αὐτοσταδίῃ: 'standing (stationary) fight,' as opposed to chasing a flying foe (ποδί).

326. νῶιν: ethic dat., 'as for us twain keep (drive) on the left.' ἔχε, which can have no meaning but *drive* here, distinctly implies that the two are in a chariot, of which we have heard nothing before. If they are in a chariot then it is clear that nothing was known of a wall to the poet who composed this part of the fighting. For ἔχε, *drive*, cp. Π 378, Ψ 422 etc. There is no clear instance of its use in the sense of *go* (on foot), unless we may infer it from ἔσχευ in 520. See also 328-9, where it says "*Meriones* began to go" etc.

327. εἶδομεν : subjunct. *Gr.* 25.

330. ἀλκὴν : adverbial.

333. ὁμὸν νεῖκος : 'mellay.'

334. ὑπό : for the lengthening of the ο see *Gr.* 48.

339. ἔφριξεν : *cp.* Δ 282 ἔγχεσι πεφρικυῖαι, and Virgil's *ferreus hastis horret ager*.

340. ἄμερδεν : 'blinded' ; probably distinct from ἀμέρσαι Π 53.

342. See on 265.

343. Note the frank hatred of war, characteristic of Homer.

344. For the optatives see on 319.

345-360. This passage seems a very needless recapitulation of the position of affairs. The mention of Poseidon "silently stealing from the sea" is more suited to the opening of the book than to the present moment. The best solution of the difficulty is that it is an addition intended to keep Poseidon before us, and to give some sort of explanation how it is that Zeus does not intervene to stop his help to the Achaeans.

354. πάτρη : 'parentage,' a specification of the vaguer γένος, 'origin.' The translation *fatherland* would be unsuitable, as the Homeric gods have very slight local affinities, and from Homer at least we could not say what is the birthplace of either Poseidon or Zeus.

358. τῷ δέ κ.τ.λ. : 'they twain with changing fortune (ἐπαλλάξαντες) for both sides stretched (ἐπὶ with τάνυσσαν) the rope of stubborn conflict and levelling war.' The method of expression is difficult, but the general sense is clear ; the two gods keep the tide of victory swaying backwards and forwards by alternately pulling each army with ropes. What was the origin of this curious metaphor we cannot say ; it recurs in Η 102, where the νίκης πείρατα, 'ropes of victory,' are said to be in the hands of the gods, and Λ 336 κατὰ λα μάχην ἐτάνυσσε Κρονίων. ὁμοίῳ : always used of strife or battle, except Δ 315 γῆρας ὁμοῖον and Γ 326 θάνατος ὁμοῖος. The meaning is very uncertain. It has generally been connected with ὁμοῖος and translated *equal* or *common to all* ; but war is neither of these things, and the latter meaning is unsupported by any use of ὁμοῖος. We may render 'levelling,' though that is not a very natural epithet of war or old age. It has been proposed to connect the word with ὠμός, *cruel*. For the termination -οο see 788 n. and *Gr.* 5.

361. **κελεύσας** : 'shouting to the Danaans to follow.'

363. **ἔνδον ἑόντα** : 'being (a guest) within the walls of Troy,' a strange way of putting it, under the circumstances.

365. **εἶδος ἀρίστην** : this is said of Laodike in Γ 124, Ζ 252.

366. **ἀνέεδνον** : 'without gifts of wooing,' *i.e.* without paying the usual *ἔδνα*, or presents to the father of the bride. The word is usually, but less correctly, spelt *ἀνάεδνον*. By the universal primitive custom, when a bride was not taken by force she was *bought*.—**ὑπέσχετο** : cp. David's promise to slay a hundred Philistines as the price of Saul's daughter.

371. **ὑπὶ βιβάντα** : he was evidently a swaggerer in more ways than one. Transl. 'mid his proud stepping.'—**βάλε** governs the acc., and **τυχών** is absolute, as often.—**θώρηξ** : see Appendix A. 3.

374. **αἰνίζομαι** : 'I compliment.'—**περί** : 'beyond,' with **βροτῶν**.

375. **εἰ τελευτήσεις** : 'if thou art going to fulfil.'

376. **ὁ δ' ὑπέσχετο** : 'when he promised'; *parataxis*. See Gr. 46.

377. **καί with ἡμεῖς** : 'we too would promise and fulfil as much to thee.'

381. **ἔπευ** : Gr. 1.—**συνώμεθα** : 'come to terms,' from *συνέημι*.

382. **οὐ τοι κ.τ.λ.** : 'we are no hard matchmakers,' we will not push you too hard; an irony to give the last touch to the taunt. The profession of the matchmaker or marriage-broker is a natural outcome of the commercial view of marriage implied in the buying of a bride for a price, and is fully recognised in many semi-civilised communities.

383. **ποδός** : 'by the foot.' Where we speak of the point *at* or *by which* a thing is seized, a Greek says *from which*.

385. Asios now appears, unlike the other Trojans, with a chariot. This has been prepared for in **M**, where we are told how he drove his chariot through the gate of the Achaian wall. That passage, indeed, was no doubt put into **M** for the very purpose of explaining the appearance of a chariot here. If we are right in supposing this Aristeia older than the introduction of the wall, there is of course nothing surprising in the presence of a chariot.—**ὤμων** : Asios' shoulders; cp. **P** 501.

389. **ἄχρωις** : the *λευκή* or white poplar. It is the finest tree which grows in modern Greece.

393. **βεβρυχώς**: *Gr. 39 ad fin.*

394. **ἐκ . . . πλήγη**: *ἐξεπλάγη. -φρένας*: adverbial.

395. **ὑπό** with **ἀλύεας**.

397. **μέσον**: 'in the middle.'—**θώρηξ**: Appendix A. 3.

403. **Ἀΐου**: causal.

406. **νώροπι**: always an epithet of **χαλκός**. It is generally translated *gleaming*, but the derivation is quite uncertain.

407. **δινωτήν**: 'made in rings,' referring to the circular rings of the ornamentation, or to the circular form of the layers of hides and metal. **κανόνες**: see Appendix A. *ad init.*

408. **ἑάλη**: 'crouched'; Virgil's *se collegit in arma*. See on C 615.

409. **καρφαλέον . . . ἄυσεν**: 'rang hard' or dry. Cp. M 160 *αὖτον αὐτευν*.

412. **ἦπαρ**: adverbial.

415. **εἰς Ἄϊδος**: 'to (the house) of Hades.'

120-23 **Θ** 331-4. Since **Θ** is very largely made up of borrowed passages, we might suppose the lines are original here; but the incongruity of the words **βαρέα στενάχοντα**, since Hypsenor is clearly supposed to have died on the spot and Deiphobos almost says as much in 416, shows that the reverse must be the case. (It would be unepic to represent Deiphobos as mistaken without explicitly saying so.) The next three lines also contain unusual phrases, so that probably the whole passage, perhaps from 417 to 426, is a very late interpolation, later than **Θ**.

424. **μένος** may be adverbial, or more probably the object of **λῆγε** used transitively; cp. χ 63 *οἶδ' ἐκιν ὥς ἔτι χεῖρας ἐμὰς λήξαιμι φρόνοιο*. **Φ** 305 is exactly like the present passage, but is probably of late origin.

426. **δοιπᾶσαι**: cp. the common phrase *δοίπησεν δὲ πεισών*, from which this extraordinary use of *δοιπέω* in the sense of 'fall in battle' is no doubt borrowed. The only parallel is Ψ 679 *δεδουπότος Οἰδιπόδω*, a very suspicious ally.

428. **Ἀλκάθοον**: the construction is forgotten for a time and resumed with **τόν**, 434.

430. **περὶ κῆρι**: see on 206.

433. **ὦριστος**: *ὁ ἄριστος*.

435. **θέλας** : 'bewildering.' Cp. **Μ** 255 Ἀχαιῶν θέλγε νόον. The verb, which is much commoner in the *Odyssey*, means to *charm* in either a good sense or a bad.

437. The construction is ἀτρέμας ἐσταότα ὡς οπήλην κ.τ.λ. The inversion of the order is unusual in a Homeric simile.

439. Take **οἱ** with χιτῶνα, 'his tunic,' and ἀμφί as adverb. For the use of **οἱ** cp. **Σ** 205 ἀμφὶ δέ οἱ κεφαλῇ, 'about his head.'

440. Α θώρηξ-interpolation : see Appendix A. 3 *sub fin.* By the addition of the epithet χάλκεον the author neatly converts the woollen tunic into a corselet; but the expression χάλκεος χιτῶν is unexampled, though χαλκοχίτωνες (referring to the *shield*) is common enough.

441. **ἐρεϊκόμενος**, 'rent,' recurs in Homer only in the intrans. aor. ἤρικε, **P** 295. Cp. Hesiod, *Scut.* 287 ἤρικον χθόνα διαν, of ploughing.

443. Ἡ . . . οὐρίαχον πελέμιζεν : a piece of exaggeration more like the work of an interpolator than of a genuine epic poet. Cp. **Π** 612-13, **P** 258-9, where the language is more simple and natural; and see note there on οὐρίαχος.

444. Ares presides over every detail of battle.

446. **εἵσκομεν κ.τ.λ.** : 'do we imagine (do you suppose we imagine) that the requital is sufficient!' The question implies that Idomeneus contemptuously rejects the idea, and calls on Deiphobos to come forward and make a fourth.

447. **ἐπεὶ κ.τ.λ.** : *ic.* "as you boast in this way, I will do the same."

448. **δαιμόνιε** : 'thou madman!' The adj. is in Homer found only in the voc. sing. and pl. Meaning first one who is under the influence of a δαίμων or unfavourable divine intelligence, that is, one whose actions are either unaccountable or ill omened, it came to signify 'astonishing,' 'strange,' 'extraordinary,' the context in each case suggesting the particular kind of *strangeness* in the speaker's mind. It was a common vocative in Athenian conversation. **ἀλλά** : 'nay.'

449. **Ἰδῆ** : many mss. give ἰδῆς, but Homer uses the middle voice of the subjunctive of this verb habitually in preference to the active, with the single exception of the 1st pers. pl.; we should, however, no doubt read Ἰδῆ (for ἰδηαι). The elision is far more Homeric than the contraction.

450. **Κρήτη ἐπίουρον** : 'the warden of Crete.' For the birth of Minos see **Ξ** 321.

452. πολέει : πολέσι, πολλοῖς.

460. This curious legend of a jealousy between the elder and younger branches of the Trojan royal house is alluded to again in **T** 178-86. It appears that there was a story of the permanence of the family of Aineias as kings in the Troad after the fall of Troy and the destruction of the house of Priam. There was even a legend that Aineias, being angry because Priam excluded him from public office, betrayed the city to the Greeks, and was rewarded by them with the kingship in the land.

461. μετ' ἀνδράσιν : take with ἐσελθὼν ἐόντα. Cp. **Δ** 458 etc.

464. γαμβρός here and in **E** 474 means *brother-in-law*; elsewhere it is always found in the ordinary sense of *son-in-law*.

κᾶθος : 'care for thy kin.' The word seems to be particularly used of grief at the loss of friends or kinsmen, but it has not in Homer the Attic sense of *family connection*. See on **Ψ** 160.

466. Anchises, like Priam (**Z** 249), appears to have had his son-in-law Alkathoos living with him in his house.

470. φόβος here, as usual, means *flight*, not *fear*, for Idomeneus himself says δέϊδω, 481. See on 102. ΤΗΛΥΓΕΤΟΝ : a much disputed word. The best explanation seems to be that it means *adolescent*, lit. *grown big*, from *τήλως *great*; and that it indicates an age from thirteen to twenty or thereabouts. Transl. here 'stripling.'

471. For this fine simile cp. **M** 146-53. ἀλκί : Gr. 7a.

473. ΝΩΤΟΝ is obj. of φρίσσει. Cp. **τ** 446 φρίσας εὖ λοφίην.

476. οὐδ' ὑπεχώρει is parenthetical, Αἰνεΐαν being obj. of μένεν.

481. μ' = μοι. Gr. 49.

484. When δέ thus follows καί it means *and*, and the καί means *also* or *even*. κράτος : 'means of mastery.'

485. ὀμηλική = ὀμήλικες. This concrete use of the word is common, e.g. **γ** 364 νεότεροι ἄνδρες, πάντες ὀμηλική μεγαθύμου Τηλεμάχοιο, and of a single person **γ** 49 ἀλλὰ νεώτερός ἐστιν, ὀμηλική δ' ἐμοὶ αὐτῷ. τῷδ' ἐπὶ θυμῷ : 'with this same spirit.'

488. κάκε' ὤμοισι κλίναντες : 'leaning their shields against their shoulders.' They stood side by side (πλησίοι, crouching down, so that the bottom of the shields rested on the ground, the tops against their shoulders. The shields thus formed a sort of wall. See Appendix A.

492. Notice the 'two-sided' simile; the joy of the shepherd, which is itself originally only a touch added to the comparison of the host to a flock of sheep, is in its turn made the point of comparison in a fresh simile.

493. **βοτάνης** here means 'place of feeding.'

494. **γεγήθει**: 'was glad.' For the force of the pluperfect see *Gr. Intr.* 39.

495. **ἐοῖ**=**οί**, a form only recurring in 38.—**ἐπισπόμενον**: the aor. means 'that his folk followed' (not *following*).

496. **οἱ δ' ἄμφι**: 'those standing about Alkathoos.'

499. **ἀλλήλων**: obj. of **τιτυσκομένων**. So probably in 501 it is obj. of **ἔεντο**.

502. **πρῶτος**: first of all his company.

507. **εὐώρηκος γύαλον**: 'the dome of his *shield*'; Appendix A. 3; neither corselet nor *μῆτηρ* would cover the abdomen.—**διὰ** with **ἤφυσε**: 'let out (like water) his entrails.' Cp. 517.

508. **ἀγοστῶ**: a word which occurs only a few times, always in this line in Homer, and occasionally in later poets, as Theocritus and Apollonius Rhodius. It is interpreted 'palm of the hand,' 'grasp,' from root *a(n)g*, *squeeze*.

512. **γυῖα**: in the original sense 'joints,' from root *γυ*, *hollow, bend*.

513. **ἐπαῖεαι**: *dash after*, 'follow up his spear-cast' so as to finish his foe if wounded.

514. **τῶ**: see on 57.—**σταδίῃ**: see on 325.

515. **τρέσσαι**: 'for *flight*,' as usual; *φυγεῖν μετὰ δέους*. For the inf. see *Gr.* 43.

517. **θῆ**: 'now,' cp. 122 n. The reference is evidently to the taunts which had passed, 413-16, 446. So **καὶ τότε** in the next line refers to Deiphobos' failure to hit Idomeneus in 404.

519. **Ἐνυαλίοιο**: P 211 n.

520. **ἔσχεν**: intrans. 'held its way.'

521-5 look like a preparation for the scene in O 110 ff., where Ares is told of his bereavement. **βριήπουος**, 'with noisy (heavy) voice,' occurs only here. —**ὁ βρι-μος** is perhaps from the same root *βρι*: cp. *βρι-αρός*, *βρι-θύς* etc. Ares always has a loud voice.

523. The idea of the gods sitting under a canopy of golden

clouds is unique, and looks like the work of the author of the Ἀπάτη (cp. Ξ 350). And it is not true that the gods have been imprisoned in Olympos by Zeus; they have only been forbidden to join in the war.

524. ἐελλόμενος: εἰλέω, 'being kept there.'

530. αὐλώπις τρυφάλεια: Appendix A. 7.

531. αἰγυπιός: no doubt the Lammergeier (*Gypaëtus barbatus*), not the vulture (γύψ); as the latter feeds only on carrion (X 42 etc.), while the αἰγυπιός attacks living animals (P 460).

532. πρυμνοῖο: 'top of,' near the shoulder. See Π 323.

533. For Polites, son of Priam, see B 791.

539. χειρός: 'arm' (forearm), as often.

540. μάρναντο: see on 169.

541. Ἀφαρθα: obj. of τύψε. — λαιμών is adverbial.

543. ἐτέρωσε: 'to one side.' ἑάφθη: a doubtful and much disputed word. It is probably connected with ἄπτω, 'his shield and helmet clung to him,' he did not lose them, as is the case in many similar passages.

546. φλέβα. No 'vein' running up the back to the neck is known to modern anatomists. Hippokrates, however, appears to have held that there were four pairs of large veins, of which the first started from the neck and ran along both sides of the spine down to the loins. The ancients were not aware that the arteries contained blood; so that the reference is not to the carotid arteries, as we might suppose, but to the jugular veins. The word φλέψ does not recur in Homer.

550. αἴνυτο: here clearly an imperf., not an aor., as Δ 531.

553. τέρενα: 180 n.

554. περί with ἔρυτο. The verb is from a root σρυ-—σρφ-, connected with Lat. *serre* are. Ποσειδάων: as his ancestor, being father of Neleus the father of Nestor.

557. ἔχε: 'held its place'; cp. 679. Not *kept still*; the use of ἔχειω with adverbs as a simple copula is not Homeric.

558. ἐλέλικτο: P 278 n. τιτύσκετο κ.τ.λ.: 'was aiming in thought.' The addition of φρεσίν is unique in Homer; the word is elsewhere used only in the purely physical sense, as in 560.

561. ὄ: ὄs.

563. **κυανοχαῖτα**: *Gr.* 4. —**βίοτοιο μεγέρας**: 'grudging him (Adamas) the life' (of Antilochos). The verb follows the common construction of verbs of anger; the usual construction is *μεγαλρεῖν τινί τι*.

564. **τὸ μέν**: the *αἰχμή*. The meaning is that the stump of the spear sticks in the shield like a stake driven into the ground, with its end charred to prevent decay; a precaution which is still commonly taken.

567. **μετασπόμενος**: 'catching him up,' going along with him, the original meaning of the verb; not simply *pursuing*. Cp. 570.

569. **Ἄρης**: 'where *fighting* proves fraught with bane.'

570. **σπόμενος περί**: 'sticking close (see on 567) about the spear.' Cp. Θ 86 *κυλινδόμενος περὶ χαλκῷ*.

575. **ᾗσσε**: adverbial acc.

577. We hear of another Thracian sword, that of *Asteropaïos*, Ψ 808. The reputation of the Thracians as metal-workers evidently dates from prehistoric times. A Thracian cup of metal is mentioned in Ω 231, and the chariot of the Thracian Rhesos is specially noticed for its decoration in gold and silver, Κ 438. There is no reason to suppose that the Thracian sword differed in size or shape from the ordinary Homeric weapon; **μέγα** is a common epithet of the sword.

578. **ἀποπλαγχεῖσα**: 'struck from him'; cp. Α 59, Μ 285. *πλάζω* is connected with *πληγή*, not *πέλας*.

581. **βοὴν ἀγαθόν**: *Gr.* 29. 1 (Β) *ad fin.*

583. **πῆχυν**, as is clear from φ 419, indicates the (metallic?) handle into which the two horns forming the bow (Δ 105-11) are fastened.

584. **τῷ δέ**: 'they together—the one' etc.

585. **ἀπὸ νευρήφιν** with **οἰστῶ**: 'an arrow from the string.'

586. **κατὰ στῆθος κ.τ.λ.**: 'struck the dome of his shield opposite (in the direction of) his breast.' For **εὔρηκος γυάλον** see on 507.

588. Cp. Ε 499 for another simile from winnowing; and for **ἀλωήν** see on Τ 496.

590. **πνοιῇ** and **ἔρωϊ** seem to be combined by hendiadys; 'the whistling breeze caused by the winnower's swing' (with the fan).

592. ἀποπλαγχεῖς : 578 n.

594. ἐν δ' ἄρα τόξῳ : 'into the bow, right through the hand.'

597. ἐφέλκετο : 'trailed after him' (ἐπί).

600. This line has all the appearance of a late addition intended to explain where the band of wool was found. For we nowhere hear of Homeric heroes using the sling as a weapon; the only possible allusion to it in Homer is in 716 below, and that is an undoubtedly late interpolation. It is much more likely that the heroes would have carried woollen bandages with them in case of a wound than that they should have had slings and used them for that purpose. At the same time it must not be forgotten that slings were known in the Mykenæan age; for they are clearly represented in the curious picture of a siege reproduced in vol. i. Pl. II. The explanation probably is that they were the arm not of the heroes but of the common soldier, with whom Homer does not concern himself.

602. θανάτοιο τέλοςδε : 'the doom of death.' The gen. is 'of definition,' the end which death is.

603. σοὶ . . . δαμῆναι : 'for slaying by thee.' *Gr.* 43.

608. ἔσχεθε : 'stopped it.' ἐνὶ καυλῷ : 162 n.

611. ἄλτο : see on C 615. ὑπό : 'from under.'—The position of the epithet καλήν at the end of a line while agreeing with a subst. in the next is not Homeric. The only quite similar instance is Π 104.

612. ἀξίην. Here again we have mention of a weapon not elsewhere occurring in Homer, a battle-axe carried, it would seem, in a sling attached to the shield. It is true that in O 711 we find the Greeks fighting with axes, but that seems to be an accident due to the nature of the battle among the ships and huts, where every man fights with the first thing that comes to hand; it does not prove that the axe was a regular weapon for battle. -ἀμφί : 'on,' lit. *on either side of*; the axe was double-headed. A single-headed axe was called a 'half-axe,' cp. Ψ 851.

613. ἀλλήλων : the ordinary gen. of the goal reached, as with τυγχάνω etc.

614. φάλον : Appendix A. 7.

615. ὑπὸ . . . αὐτόν : 'just under.'—μέτωπον : adverbial.

616. τῷ δέ οἱ ὄσσε : O 607 n.

617. The actual 'falling out' of the eyes does not seem to be a possible consequence of a single blow on the forehead.

622. If we retain ἐπιδευεῖς we must supply ἐστέ. But probably we ought to read ἐπιδευές, a neut. adj. used as substantive; 'there is no deficiency.' We thus avoid the un-Homeric contraction of -έες into -εῖς. — μὲν is answered by αὐτε in 628. The connexion of thought is 'you have shown yourselves full of wickedness already, and now you add to it by attempting to burn the ships and slay the Achaeans.'

623. κακαὶ κύνες : 'worthless curs.' Note the taunt in the fem.

625. Observe the emphasis on ξεινίου : 'the god of hospitality.'

626. κουριδίην : a difficult word. The most plausible explanation is that which derives it from κείρω, and refers it to the custom of cutting the bride's hair before marriage; hence 'wedded.' So κοῦρος from the custom of cutting the πλόκαμος θρεπτήριος at the age of puberty.

627. φιλέεσσε : 'were entertained,' as Γ 207, 354, Ζ 15 etc. The gravamen of the offence lay in the outrage on the laws of hospitality.

630. Ἄρμος : either with σχήεσσε or ἐσσύμενοι.

631 9. This ending to the speech comes in rather curiously and has been for various reasons suspected of interpolation. — περί with ἄλλων : 'in wisdom dost excel (περί) all others.'

633. οἶον : exclamatory, 'how.'

635. ὁμοίοο : see on 358.

637. μολπή, according to Aristarchos, meant only *sport* or *dance*, not *song*. But though the former sense is required in ζ 101, where it is applied to the game of ball which Nausikaa plays, there are places where the word clearly implies music. The simple explanation is that the word is exactly similar to our 'play,' in having both a more general application to any sport (as in μέλπηθρα, δῆλ' ὡς μέλπεσθαι Ἄρηι H 241 etc.) and a special sense in connexion with music, as here and A 474 etc.

638. ἐξ ἔρον εἶναι : *to put away desire*, i.e. 'enjoy to the full,' till one wants no more, as in the common phrase ἐξ ἔρον ἔντο.

640. τά : not the article, but pronoun; the word emphasises

the contrast with αὐτὸς δέ, a common use in Homer. See *Gr.* 37. 3. We may translate 'first he stripped . . . and then himself' etc.

643. ἔπαλτο : ἐπάλλομαι.

650. ἀπιόντος : gen. of aim.

652. ὀστέον : the bone of the pelvis.

657. ἀνέσαντες = ἀν-ἔσαντες from σεῶ, root of ἵζω, 'seating him.'

658. Pylaimenes, the father of Harpalion, has been already killed in E 576. This is the most glaring, but after all the least important, contradiction in the *Iliad*. It is perhaps strange that more such slips are not found.

659. For a man to die and have no blood-money or vengeance exacted by his family was a disgrace : for it brought him to the level of the worthless wretches who, as in the Icelandic sagas, were outlaws on account of their misdeeds, and might be killed without payment.

661. ἔην : 'had been.' — πολέειν : πολλοῖς. Out of all the multitude of Paphlagonians it was with him that he had the closest tie.

664. ἀγασός : 117 n. — Κορινεόει. When the poet speaks in his own name he calls the city 'Corinth,' but puts into the mouth of the hero Glaukos (Z 152) the older name Ἐφύρη.

665. ἔβαινε : 'had gone (been taking steps) aboard his ship.' For this use of the imperf. cp. Z 282 μέγα γάρ μιν Ὀλύμπιος ἔτρεφε πῆμα, 'has been rearing him to be a bane'; A 414 τί νύ σ' ἔτρεφον; 'why have I been rearing thee?'

667. φείσασθαι : we might have expected the future, but the meaning is 'had told of his perishing.'

669. τῷ : 57 n. θωήην : evidently a definite line in place of personal service. We have another case in Ψ 297.

673. We now come to the transition passage which is to bring us back again from the *Aristeia of Idomeneus* to the story of the *Deceiving of Zeus*. It may be taken to end at 794. It is remarkable in many ways among others as containing the only occurrence in Homer of the Ionian name. This, with other signs, leads to the conclusion that we have here a passage which can be pretty definitely put down to Ionic poets. Indeed, we may go further and say that it bears the appearance of an Athenian interpolation : for it places the Athenians at the head of the Ionians, a position which they

certainly do not elsewhere hold in the epic. The composition of the whole piece is confused in several points. The effect produced by the Lokrian bowmen is unlike anything else in the *Iliad*; the speech of Polydamas contains much that is strange, and the tactics that he recommends seem to be inconsistent with earlier parts of the book. In 789 we are told that the heat of the fight is at the centre; but this contradicts the whole of the *tristeia of Idomeneus*, in which the fighting has been on the left. Finally, the wall, of which we have heard nothing during the whole of the exploits of Idomeneus, suddenly reappears, and, strangely enough, in connexion with chariots and horses, which in the previous fighting round the wall have been entirely absent, with the notable exception of Asios, and this was specially accounted for.

676. **τάχα**: 'soon,' as always in Homer; not *perhaps*, as in Attic.

678. **πρός**: 'moreover.' **σεῖναι αὐτὸς ἄμυνεν**: we have heard nothing of this before. We are here on the verge of an interpolation, and a difficulty like this seems to indicate that we have already reached it.

679. **ἔχεν**: 'was driving,' the regular Homeric sense of the word; see on 326. This introduction of a chariot for Hektor contradicts **M** (81 ff.).

681. The meaning evidently is that less care had been taken with the wall where the Greeks and their chariots were best able to take care of themselves. But the idea of fighting with chariots between the wall and the ships is equally absurd, whether used of Greeks or Trojans.

685. **Ἴωνες**: 673 n.—**ἐλκεχίτωνες** is ἅπαξ λεγόμενον in Homer, but in later times it was an epithet particularly appropriated to the Ionians. It indicates the use of the long flowing chiton, which was borrowed, as its name shows, from the Semitic nations (Hebr. *Ketoneth*), and was later known as the Ionic chiton, because the Ionians had introduced it into Greece. It was, however, only a dress for peace, and could not be worn in war, where it would have hindered free movement. It can therefore be regarded only as a not very appropriate national epithet. The Ionians here meant cannot possibly be those of Asia Minor, to whom the name was afterwards specially given. The title must here be a general one, including the Lokrians, Phthians, and Epeians, and of course the Athenians. The mention of the Phthians, however, is particularly strange; Phthia is the home of Achilles, and its

inhabitants—the Myrmidons, Hellenes, and Achaians (B 684)—were certainly not Ionians. Their leaders, Medon and Podarkes, are mentioned in the *Catalogue* as having succeeded to Philoktetes and Protesilaos respectively.

687. σπουδῇ κ.τ.λ. : ‘hardly held him as he dashed upon the ships.’

691. Ἐπειῶν : governed by ἦρχε above.

697. Γνωτόν : better taken here as ‘brother’ than more generally as ‘kinsman.’

698. ὁ : Podarkes.

700. ναῦφιν : either (1) locative, ἄμυνόμενοι being used absolutely = *fighting* ; or (2) it represents the gen. and is governed by ἄμυνόμενοι in sense of *defend*.

701. This explains why Medon commands in place of the Oilean Aias, the legitimate son.

703. ἐν νειῶ : ‘in fallow land’ : breaking up a fallow is the hardest work in ploughing. - οἴνοπε : here probably ‘dark brown.’ πηκτόν : ‘jointed,’ i.e. according to Hesiod, the plough made of several parts, as opposed to the αὐτόζυγον, where the body was made of a single suitably-shaped piece of wood.

705. The oxen are yoked by the horns, instead of by the necks, a practice which is still habitual in S. Europe.

707. ἰεμένω κατὰ ὠλκα : ‘as they struggle along the furrow.’ ὠλκα occurs only in c 375 (also preceded by hiatus) and the late epic imitative poets. Perhaps it is for *ὄλκα, a heteroclitite acc. of ὄλκος, *furrow*, which is probably derived from ἔλκω (*φέλκω*). The loss of digamma might then account for the hiatus. τέμει δέ τε τέλσον ἀρούρης : ‘and so it (the plough) reaches the headlands of the field.’ τέμει as Mr. Monro suggests) is most probably the present of τέμνω, an aor. meaning *found* or *reached* (Z 371 τέμνειν ἄκοιτον). It may or may not be connected with τέμνω. τέλσον : the ‘headlands’ or space at the end of the furrows where the plough was turned ; cp. C 544.

708. μάλα with παρβεβαῶτε.

710. λαοὶ . . . ἑταροὶ in apposition : another curious and unique phrase. Nor do we elsewhere in Homer find a shield-bearer (ἔξεδέχοντο). The idea may have been borrowed later from Eastern nations, to whom the shield-bearer as an attendant on the warrior in the fight was familiar.

716. The appearance of the Lokrians as archers was noticed by Pausanias as an anomaly; for, as he says, no Greek people—with the exception of the Cretans—was accustomed to fight with bows and arrows. —The reference in *ευστρεφεῖ οἶδς ἄώτῳ* is doubtless to slings (on which see 600 n.), as Pausanias understood it.

719. οἱ μὲν: the two Aiantes and the Salaminians.

721. χάρις: 82 n. —It is quite unlike Homer to make this confusion of the Trojans, and almost their defeat, result only from the doings of the archers, whom the heroic age, like later Greece, held in such open contempt.

726. ἀμήχανος κ.τ.λ.: lit. *intractable for listening to*, i.e. you cannot be persuaded to listen. For the inf. see *Gr.* 43. —παραρρητοῖσι: lit. *persuasive things*; cp. *μελicioσι προσηίδα* etc. There is no omission of *ἐπέεσσιν*: the neuter is used as in *M* 30 *λεῖα δ' ἐποίησεν*, *made smoothness*. Transl. 'thou art obstinate and wilt not hearken to persuasion.'

728. περιδμεναι: 'to know more than.'

729. αὐτός: *μόνος*, the *es ἀνὴρ* of Attic.—ἐλέσθαι: 'to take in hand.'

731. A tasteless interpolation omitted by all the best mss.

732. εὐρύοπα: *Gr.* 4.

734. πολέας: *πολλους*. μάλιστα κ.τ.λ.: 'and best himself knoweth it.' The meaning is that the man who has the *νόος* *εσθλός* best knows its value. Cp. *z* 185, where, after speaking of the happiness that a man and wife have in their married life, and how it is an annoyance to their enemies and joy to their friends, the poet adds *μολυστα δέ τ' ἔκλυον αἰτοί*, 'they themselves know the joy of it best.'

736. στέφανος: 'circle.' The battle 'is ablaze (*δέδθεν*, *Gr.* 39) all round like a ring of fire.'

737. κατά: 'down through,' the original meaning of *κατά* with acc.

738. σὺν τεύχεσιν: i.e. though armed.

741. ἔθθεν: 'then.'

742. ἢ κεν . . . ἢ κεν: *εἴτε . . . εἴτε*, see *Gr.* 44. *B.* 5.—ἐνὶ νηεσσὶ πέσωμεν: 'fall on (attack) the ships.'

743. αἶ κε: (to try) 'if haply' etc.: *Gr.* 44. *B.* 3 (Γ).
ἢ κεν κ.τ.λ.: 'or whether instead (*ἔπειτα*) we are to come

back from the ships without scathe.' For *ἔπειτα* with the second of two alternatives cp. Ω 359.

745. *μὴ τὸ χθιζὸν κ.τ.λ.* : 'lest the Achaians repay their debt of yesterday.' The allusion is evidently to the Greek defeat in Θ ; so that this passage must be at least as late as that book. It is probably much later.

752-3 M 368-9, where they are much more in place. Here *κεῖσε* has no particular reference, and *ἀντιῶ πολέμοιο* is exactly the opposite of what Hektor does. For the fut. *ἀντιῶ* see *Gr.* 24. 2.

754. *ὄρεϊ νιφόεντι ἑοικώς*. So Firdusi says of Sohrab's charging, "he drove his steed like a moving mountain"; and cp. *Virg. Aen.* 12. 791-3, which looks like an imitation. The propriety of the epithet *νιφόεντι* is not obvious; perhaps Hektor wore a white plume. It has been suggested that *ὄρεϊ νιφόεντι* means an avalanche, but this is impossible, and moreover an avalanche can hardly have been a familiar sight in Greece, and must have been quite unknown on the coasts of Asia Minor.

756. *ἀγαπήνορα* : 'genial,' of friendly nature. The common explanation, *loving valour*, is impossible.

763. *κέατο* : 3rd pl. plupf. from *κείμαι*. *Gr.* 16. 7.

764. *ἐν τείχει* : *i.e.* in Troy, whither Deiphobos had been taken 538; but the use of the word is curious in a passage where the Greek wall has been so prominent.

769—Γ 39. *Δύσπαρι* : so *μήτηρ δόσμητηρ* ψ 97, *Δυσκλένα* Eur. *Or.* 1388 : cp. *Ἰπος ἄϊπος* c 73, *Κακο-ἰλιον* τ 260, *Δινόπαρις* Eur. *Hec.* 945.—*γυναιμανές* : 'woman-mad.'

772. *κατ' ἄκρης* : 'utterly,' lit. *from the top*, the fem. adj. (as in other cases) being used as a subst. Cp. *Virgil's ruit alto a culmine Troia*. See on Π 548.

773. *cōc* : there is an oxymoron : 'one thing is *safe* for you—sheer destruction.'

775. There is an ellipse : 'since thou art minded [*τοὶ θυμός ἐστι*] to blame one who is guiltless, [I will say this,] at any other time rather [than now] I am like to have held back from the war, since not at all a coward did my mother bear me.' For the use of *μέλλω* see Appendix B. II.

780. *κατέκτασεν* : *Gr.* 16. 6.

784. *ἄρχε* : 'lead on wheresoever' etc.

787. *ἐκκύμενον* : absol., as in 315.

788. ἀδελφεός: MSS. ἀδελφειοῦ, but wherever this form is found, we should no doubt read ἀδελφεός: all the other cases in Homer are from ἀδελφεός.

792. υἱ': υἷα.

793. ἄμοιβοί: 'in their turn'; to relieve others of their countrymen, apparently. Neither the word nor the idea recurs in Homer.

795. The fine passage which follows is one of the best battle-scenes in the *Iliad*. It no doubt belongs to the Ἀπάτη: the exact place which it takes in that poem will be discussed in the next book. The splendid simile with which it opens is taken from one of the "white squalls" of the Aegean, which seem to leap straight down from the tops of the mountains, and lash the waves to fury in an incredibly short time.

797. ἐν δέ: 'and therein (in the area of the storm) are many waves' etc.

799. κυρτά: 'arching over'; see Δ 426, where the whole simile should be compared. πρὸ μέν: 'some warward, others following (ἐπί) in the rear.'

800. ἄρμηροτες: 'arrayed.

806. πάντῃ κ.τ.λ. : 'everywhere to right and left (ἀμφί) he tried the ranks moving forward step by step.'

807. ὑπασπίδια: 158 n.

810. δαιμόνιε: see 448 n. Aias affects to find it strange that Hektor cannot discover a way, and *remonstrates*: 'my good fellow!'

812. For the metaphor of the scourge of Zeus see M 37.

814. ἄφαρ κ.τ.λ. : 'yet we too have hands ready in a moment for defending.' ἄφαρ with εἰσί, *we have straightway*.

815. ἦ κε φραΐη: 'surely far sooner would your city' etc.

817. σχεδόν κ.τ.λ. : 'the time is near, when thou shalt pray.'

818. ἀρήσῃ: subjunctive. The contracted form of the 2nd sing. mid. (instead of *e.g.* ἀρήσσαι) is doubtful in Homer, and can in most cases be corrected by writing the longer form with an elision: -ε' for -εαι, or -ῆ' for -ῆαι.

820. πεδίοιο: Gr. 31. 3.

824. ἀμαρτοεπές, βουράιε: 'blundering braggart.' We must suppose that Aias is said to blunder in his speech because

(as Hektor would maintain) he is not speaking the truth.—**βουράιος** probably comes from root γαF of γαίω, ἄ-γαν-ός etc. in the sense of *arrogance*; and βου- may be merely a prefix indicating coarseness, as in βούπαις.

825. οὔτω is answered by ὥς in 828: 'Oh, if only I could as surely become the son . . . as' etc.

826. τέκοι: 'be my mother.'

827. τίςτ': τίεται.

830. λειριόεντα is of course a taunt, as though Aias were a girl. The lily is not again mentioned in Homer, except in Γ 152, where see note.

831. κορέεις: Gr. 24.

837. αἰθέρα καὶ αὐράς: 'sky and splendours of Zeus,' a sort of hendiadys.

Ξ

INTRODUCTORY NOTE.—We have now to consider the whole question of the relation of the Διὸς Ἀπάτη, as this book has always been called, to the story of **N**. It must be remarked that the story of the Ἀπάτη is continued without a break into the next book, and only comes to an end with O 366. All up to that line will therefore be treated together.

The first question which occurs is this: Why, when Poseidon has been successfully helping the Greeks for a long space of time, measured by no less than 700 lines, should it only now occur to Hera to come to his aid, and distract the attention of Zeus? Her intervention should evidently have come at the beginning of **N**, not here. This consideration led Nietzsche to suggest that the whole action of this book is meant even under the present arrangement of the poems to be taken not as consecutive to, but parallel with, that of **N**; that the journey of Hera to Ida in Ξ takes place simultaneously with the journey of Poseidon to Troy in **N**, and that his unchecked action on the battle-field is due to the fact that it is happening at the very same time when Hera is beguiling Zeus on Gargynos. This supposition would entirely remove the difficulty, but unfortunately it is not a possible one. There is not in the text one word to indicate this parallelism; even a careful reader could not discover it for himself without an abnormal gift of insight: while for an uninstructed hearer to find it out would be a perfect

miracle. **N** ends with the "cry of the two hosts" (ἡχὴ δ' ἀμφοτέρων ἵκετ' αἰθέρα καὶ Διὸς αὐγὰς), and **Ξ** begins with the "cry of battle" (Νέστορα δ' οὐκ ἔλασεν ἰαχὴ πίνοντά περ ἔμπευς) —how is any one to know that these are by no means the same cry, but that the ἰαχὴ of **Ξ** is by far the earlier in time, and in fact is identical with the ἄβρομοι αὐίαχοι of **N** 41? This, nevertheless, is the connexion required; for it is natural to suppose that the wounded chiefs, if they were to come out at all, would do so when the wall has just been carried, and not, as they now seem to do, only after a long and stubborn fight has taken place within it.

The difficulty can be got over by supposing that the beginning of **N** was originally the introduction to the *Deceiving of Zeus*, and immediately preceded **Ξ** 1. The bulk of **N** has been already recognised as an independent poem, and may be left out of account. But there still remains the passage which closes the book—**N** 795-837. What are we to say of this?

Fine though it is, so far as it goes, it is only a beginning. We expect to find it followed by a conflict between Aias and Hektor, and it is something of a surprise when we come to the opening of **Ξ** to see that all the loud talk ends in nothing whatever. But when we look a little farther on in **Ξ** we find the converse difficulty; there is a conflict between Aias and Hektor which is not introduced at all; it is preceded only by a short passage which is so full of difficulties and absurdities that it at once betrays itself as a later addition inserted only as a stop-gap. We are at once led to the conclusion that the lines at the end of **N** are out of their proper place, and really ought to stand instead of this offending passage, which consists of 363-401. If in place of this we put **N** 795-837, it will read on without a break; only in **N** 795 οἱ δέ will mean 'but the others' instead of 'and these.'

On this supposition the Διὸς Ἀπάτη was originally composed as follows :—

N 1-125
Ξ 1-362
N 795-837
Ξ 402-end
O 1-366.

It then forms a clear and consistent whole which can be read from end to end without offence. At the same time it is only fair to point out a difficulty involved: it is hard to see why, even if it had been decided to combine the *Aristeia of Idomeneus*

with the *Deceiving of Zeus*, the latter story should have been thus broken up; the transposition of the meeting of Aias and Hektor from the middle of Ξ to the end of Ν is not accounted for. We can only say that the evidence is very strong in favour of such a transposition having been made, and we must be content to remain in ignorance as to the motive.

Be that as it may, it does not interfere with the extreme beauty of the poem in its most important parts. This stands alone in the *Iliad* as having the doings of the gods as its central interests, and not those of men. Hence it is that now we find ourselves in the realm of fancy, and almost of romance; the tone is perhaps more sensuous than in any other part of the *Iliad*, but it is the sensuousness of healthy nature, such as befits the later period of the great epic age.

1. Nestor was left at his wine at the end of Λ; this is evidently referred to here.

4. **μείζων δ᾽**: 'louder now is the shouting.'

6. **εἰς ὃ κε**: 'until'; *Gr.* 44. B. 2.

8. **εἵκομαι**: 'I will go'; from *εἶμι* (*Gr.* 17. 5 (α)). For the construction with **ἐλεῶν**, cp. the common *βάσκα' ἔθι* and *ἔξον ἰόντες*.

9. Why father and son have changed shields does not appear.

13. Nestor finds there is no need to go to a *περιωπή* and look over the wall, as it has already been passed by the combatants.

16. This fine simile is taken from the groundswell caused by a storm at a distance, and often followed by the storm itself. The wave is called 'dumb' because there is no wind to make it foam and dance.

17. **ὀκκόμενον**: 'foreboding'; only here of an inanimate object.

18. **αὐτῶς**: 'aimlessly,' 'idly,' keeps up the personification and is expanded in the words that follow. **οὐδ' ἄρα κ.τ.λ.**: 'and it neither rolls forward nor aside.'

19. **κεκριμένον**: *decided*, 'steady,' as opposed to the shifting "puffs" which precede the storm.

21. **ἦ . . . ἦε**: *εἴτε . . . εἴτε*.

26. Observe the gen. **νυκκομένων** after **σφι**, as often; it is a near approach to the gen. absolute. The middle is reciprocal, 'stabbing one another.' **ἀμφιγύοις**: Ν 117 n.

28. ἀνιόντες: 'going up,' inland.—πὰρ ΝΗΩΝ is explained by 30-6.

30. Νῆες: 'their ships,' i.e. those of Diomedes, Odysseus, and Agamemnon, as opposed to the rest of the fleet. The position described is simply this: the ships of the chiefs formed the first row or rows as you went up from the beach; the rest of the fleet was drawn up farther inland, and the wall was built close round those forming the extreme line (πρυμνήσι) farthest from the sea. Thus the ships of the chiefs had been so placed that they were now πολλὸν ἀπάνευθε μάχης. Translate:— 'for their ships had been drawn up on to the beach of the grey sea [in a position] far away from the battle; for these had they dragged to the land in the first rank, and the wall they had builded by the hindmost.'

33-4. These two lines explain (γράφ) how it was that the hindmost ships were so far back as the wall (which of course could not be built on the sand or shingle of the actual beach), viz. that they were too many to be accommodated on the αἰγιαλός.

35. τῷ: N 57 n.—προκρόσσας: 'in rows.'

36. ἡϊόνος: 'the shore,' in a wider sense than αἰγιαλός, the beach; see on 33. στόμα μακρόν: 'wide opening of the shore, all that the headlands held between them.' Cp. στομαλινῆ Z 4. The ἄκραι are Sigeion and Rhoiteion, which are about 5 miles apart.

37. ὀψείοντες: a desiderative, 'wishing to see'; but it is the only desiderative in -σείω in Homer, and the construction with the gen. is strange. Zenodotos read ὄψ' αἰόντες, 'hearing late,' which gives an excellent sense. It is a long time since Agamemnon left the field (Λ 274), and the fact that he should only now have come to see after the fortunes of the fight might well seem to require explanation. This is given by the distance at which his hut is from the wall, so that he only hears the din when the wall has long been crossed.

40. There is no reason why Nestor should have caused the spirit of the chieftains to fail. The line appears to be an interpolation made for the purpose of inserting (quite unnecessarily) the name Νέστωρ, the rest of the verse being mere padding. This is the history of many interpolations in the poems. The use of πῆξε also (cured) is quite unexampled.

44. θή: Gr. 45.—ῥυμιός: N 521 n.

45. ἐπηπείλησεν: in Θ 181, 526; so that this passage must

be as late as Θ.—**ποτέ**: only the day before in fact, but it is a long way back in the poem.

49-52. Very suspicious lines. ὧ πόποι elsewhere, with very few exceptions, mostly of a doubtful character (see N 99), begins a speech. We have apparently an addition to explain the spurious line 49; the dismay there caused to Agamemnon is now attributed very unnaturally to a fear that Nestor may have left the fight in resentment against himself.—**βάλλονται**: 'set.'

53. **έτοιμα τετεύχεται**: 'have been wrought in reality.' For the 3rd pl. see *Gr.* 16. 7.—**ἄλλως**: otherwise than as they are.

62. **εἴ τι κ.τ.λ.**: 'supposing wit will avail' (which, he implies, it probably will not).

63. **βεβλημένον**. He refers to the others; he is not wounded.

69. **μέλλει**: Appendix B.

71. **ἔδεα μὲν . . . οἶδα δέ**: 'as I knew (the time) when he used to help . . ., so I know now that' etc.

74. **ὥς ἄν**: *Gr.* 44. B. 3.

75. **πρῶται**: as 31. For the case of **νήες** see on 371.

76. **πάσας**: 'all *these*'; while **ἀπάσας** in 79 means 'all *the* rest.' See on 30.

77. **ὑψι**: 'afloat,' not *far out*, for the intention evidently is to have the ships close at hand ready for a start. So δ 785 ἰψοῦ δ' ἐν νοτίῳ τῇ γ' ὤρμισαν, ἐκ δ' ἔσαν αἰτοί. The Homeric ship when ready to sail was moored by ropes from the bows fastened to heavy stones in place of anchors, while the stern was made fast to the shore with hawsers.—**εἰς ὃ κεν**: *Gr.* 44. B. 2.

78. **ἀβρότη**: only here; apparently a variation of ἀμβροσίη, for which see on 172.—**εἴ κεν τῇ**: 'if haply therein.'

80. **οὐ νέμεσις**: 'small blame.'

81. 'It is better by flying to escape bane than to be caught.' The construction of **βέλτερον, ὅς** is unexampled in Homer, but there are several instances in Attic.—For the form **άλώῃ** see *Gr.* 25.

83. **ἔρκος**: adverbial, *Gr.* 29. 1 (B), lit. *by the barrier of thy teeth*.

84. **οὐλόμενε**: may be (1) active, *ruinous*, 'mischievous man'; or (2) passive, 'accurst.'—**αἴθ' ὠφελлес**: αἴθ' ὠφελες.

85. **CHMAÍNEIN** : 'command,' constructed with the gen. (instead of usual dat.) as though it were ἄρχω. So ἀνάσσειν some eight or nine times.

86. **ΤΟΛΥΠΕΥΕΙΝ** : 'to be winding wars,' i.e. carry through to the end, *τολυπή* being the ball of wool wound up after spinning. Cp. our "wind up a business." Cp. Ω 7.

87. **ὄφρα κ.τ.λ.** : 'until we perish, every one.'—**ΦΕΙÓΜΕΘΑ** : subjunct. as *φθίεται* Υ 173 ; Gr. 25.

92. See on Ν 319.

93. **καί οἱ** : in English we should have a second relative clause here ("and whom"), but the Greeks disliked a succession of relative sentences, and this construction with the personal pronoun became the normal one.

95. Interpolated from Ρ 173. **Νῦν δέ** implies a contrast of time, but there is nothing for it to be contrasted with.—**ΩΝΟΣÁΜΗΝ** : this use of the aor., so common in Attic (*ἐπῆνεσα* etc.), is very rare in Homer. **οἷον ἔειπες** : an exclamatory clause used subordinately, as often. In translating it is convenient to supply a participle or its equivalent ; '(when I think) what a word' etc.

97. **ὄφρα κ.τ.λ.** : 'in order that the Trojans, victorious though they be, may yet still more have their hearts' desire.' For the use of **εὐκτά** (almost *εὐχή*) cp. Π 128 *φρυγὰ πέλωνται*, υ 223 *οὐκέτ' ἀνεκτὰ πέλωνται*. Notice **ἔμψης** (as *ὁμως* habitually in Attic) curiously attracted into the concessive clause, instead of being, as it should, in the principal one.

99. **ἐπιρρέπῃ** : 'descend' in the scales of fate. Cp. Θ 72 *ῥέπε δ' αἰσιμον ἦμαρ Ἀχαιῶν*.

101. **ἀποπαπτανέουσιν** (fut., Gr. 24) : 'will keep looking away,' in order to escape as quickly as possible.—**χάρμης** : Ν 82 n.

102. **δηλήσεται** : either fut. or aor. subjunct., Gr. 44. A.

107. **νῦν δ' εἴη** : 'but now I would there were one who can tell of.' For the opt. **ένίςποι**, which is a pure potential, see Gr. 42. 1.

109. **βοήν ἀγαθός** : Gr. 29. 1 (β).

110. **ματεύσομεν** : 'be at fault.'

111. **κότῳ ἀγάσῃσθε** : 'be resentful and indignant.'

114-25. This little genealogical dissertation is far from

appropriate at this place, and hardly suits the very direct and simple style of Diomedes' speeches elsewhere. It is just the sort of addition that could easily be made, and may be a specimen of the genealogical poetry which was so popular in the Hesiodic age. The reason of the migration of Tydeus from Aitolia to Argos was, according to the later legend, a homicide, which Diomedes passes over in silence for reasons of piety to his father's memory. It is likely enough that homicide with the penalty of exile attached to it was a potent element in scattering the early noble families. The exile attached himself to some powerful man who gave him protection and was in turn glad to have his importance increased by well-born retainers. The property in land with which Tydeus is endowed is a recognition of his entrance into the royal family by marriage with the king's daughter, for in Homeric times landed property seems to have been restricted solely to the kings (see on **M** 421). Diomedes himself had married another of the daughters of Adrastos or Adrestos, who was then his own aunt by marriage (**E** 412).

117. ἰππότα : *Gr.* 4.

121. εὐγατρῶν : partitive.

125. τὰ δέ κ.τ.λ. : 'ye are like to hear (probably hear, see Appendix B) of these things, whether it (what I say) is true.' — ἀκουέμεν : *know by hearing*, cp. **Ω** 543.

126. τῷ : **N** 57 n. οὐκ ἄν ἀτιμῆσκαίτε : 'ye cannot despise a word uttered by me, whatsoever I shall rightly say.' For the potential opt. see *Gr.* 42.

127. πεφασμένον : *declared* (by speaking). — ὄν κε : *Gr.* 44. B. 3.

128. ἀνάγκη : 'since we needs must.'

129. ἐχώμεθα with gen. — ἀπεχώμεθα, 'keep aloof from the fight, out of range of the missiles.'

130. ἐκ (βελέων) = ἐκτός.

131. ἐνήσομεν : ἐνέημι.

132. θυμῷ ἦρα φέροντες : 'indulging resentment against Agamemnon.' *Fḥra* is an acc. sing. from root *car*, to *choose*, *desire*, and is practically equivalent to *χαίρω*.

134. βὰν δ' ἕμεν : *Gr.* 16. 6, and 43.

135-52. This sudden appearance of Poseidon is clearly a later addition. It is un-Homeric to make him appear merely as 'an ancient man'; elsewhere the person whose likeness is

assumed is always named. After his speech he seems suddenly to drop the character of the old man, and to shout his loudest in his own person, quite forgetting that he has to conceal himself from Zeus—with a rather comic effect. We can easily see why such an interpolation should have been made. In the original form of the **Ἀπάτη**, the first appearance of Poseidon and his efforts to help the Greeks at the beginning of **N** came very shortly before this. But now that the whole of the *Aristeia of Idomeneus* has been put in between, we need to have our attention recalled to his doings, which are the motive for the intervention of Hera.

142. **ὦς**: *so*, by his own folly.—**σιφλώσειε**: ἀπαξ λεγόμενον and quite obscure in its origin. Apollonius Rhodius has πύδα σιφλός, which shows that he took it to mean ‘cripple’; and with this we must be content.

145. **κονίσουσιν πεδίον**: ‘shall fill the plain with dust,’ a curious variation of the familiar *κονίειν πεδίοιο*.

147. **πεδίοιο**: *Gr.* 31. 3.

150. **ἐκ στήθεσφιν**: *Gr.* 7.

151. **στᾶς ἐξ Οὐλύμποιο**: ‘standing forth from Olympus, taking her position just outside.’—**ἀπὸ ῥίου**: with **εἶσεῖδε**. The dwelling of the gods is regarded as a palace in the centre of Olympus, surrounded by outlying pinnacles.

159. Excepting **Γ** 144, **Η** 10, and **Σ** 40 (a doubtful passage), **βοῶπις** is applied only to Hera. The epithet arose perhaps at first in the time when the gods had animal shape, Hera being a cow-goddess. Thus the primitive meaning was *cow-faced*, though to Homer it meant ‘ox-eyed.’

164. **χροῖῃ**: only here for *χρωτί*, the *surface of the body*. Transl. ‘sleep in love beside her beauty.’

165. Observe the subjunct. **χεύῃ** after the opt. **ἰμείραιτο**. It is doubtful whether Homer ever uses the subjunctive after a historic tense at all, so that the opt. must be restored here. *χεύειε βλεφάροισιν* or *χεύει ἐν* would do.

167. **ἐπαρσε**: a form only recurring in 339, where the line is repeated.

168. **κληῖδι**: not *key*, but *lock*, or rather *bolt*. So **Ω** 455, where see note.

169. **ἐπέθηκε**: ‘closed.’

170. This account of Hera’s toilet is interesting as being the fullest account we have of the Homeric lady’s dress.—**ἀμβροσίῃ**: observe the stress laid on sweet fragrance through-

out the passage. We naturally cannot say in what form the divine perfume was used or how it differed from the *ἐλαιον ἀμβρόσιον* below.

171. *λύματα*: 'defilement.'—*λίπ'*: the full form is never found. It is probably an old instrumental *λίπα* for *λίπεσα* (cp. *σάφα* for *σάφεσα*): "an adverb related to *λιπαρός*, as *κάρτα* to *καρτερός*, *λίγα* to *λιγυρός*, etc., meaning *richly, thickly*" (Monro).

172. *ἀμβροσίω*: 'fragrant.' The idea of *fragrance* is *always* suitable to the use of *ἀμβρόσιος*, while there is no clear instance of its meaning *immortal* only. The word is probably not pure Greek at all, but borrowed from the Semitic *anbar*, ambergris, the famous perfume to which Orientals assign mythical miraculous properties. There are two words *ἀμβροτός*, one meaning *immortal* (*ἀ, βροτός*), the other a by-form of *ἀμβρόσιος*. Their similarity in sound is a mere accident. The restriction of *ἀμβρόσιος* and *ἀμβροτός, fragrant, to divine* objects is due to a false popular identification of the words with *ἀμβροτος, immortal*.

ἔθανώ ἡδελ. -οἱ τεθυωμένον ἦεν: (1) 'which was (well) perfumed'; οἱ being an ethic dat., which must be omitted in translation: (2) 'which she kept (used to have by her) full of perfume.'

173. τοῦ καὶ κινυμένοιο: 'the scent thereof, if it were but moved, yet (*ἔμψη*) reached' etc.

178. ἔανδον ἔσατο: 'did on her fragrant robe.' (Beware of confusing this subst. with the adj. *ἔανός, pliant, soft*.) The robe, as is shown by the fastening with clasps, is the ancient Greek dress known as the Doric *χιτὼν*. It consisted of a simple large square piece of woollen fabric, neither shaped nor sewn, but put round the body from the side and fastened on the top of each shoulder, near the neck, by a safety pin or bodkin (*ἐνετῆσι* 180). See diagram p. 628. The arms were exposed. In later times the open side was sewn up partially or wholly from the waist downwards.

179. ἔευσ' ἀσκήσασα: 'smoothly finished for her with cunning handiwork.' ἔευσε, lit. *scraped*, so as to produce either a smooth surface or a nap (like the fullery). Cp. the Attic *ξεστίς*, used of *fine cloth*. Of course Athens made the stuff entirely, though only the final process is mentioned. τίθει δ' ἐνί: 'and wrought thereon many beautiful things,' i.e. coloured patterns, probably embroidered on the stuff. The elaborate adornment of articles of apparel is very characteristic of the early Greek age; in the classical time it was almost abandoned, the robe being quite plain.

180. **ἐνετῆαι** : see on 178. It has not hitherto been possible to prove from the oldest Mykenaeen tombs the use of the **ἐνεταί** for fastening the main garment; and from the few representations of women's dress which have been preserved from the Mykenaeen time, it would appear that the ladies did not then wear the "Doric chiton," but dressed in an elaborate-shaped garment, not unlike that of the modern lady, with flounces or tucks running round the skirt (see illustrations in Schuchhardt, pp. 277, 291). But towards the end of the Mykenaeen period fashion must have changed; for in the latest tombs there have been found fairly numerous examples of these dress-pins, or *fibulae*, as Roman archaeologists call them. They are in shape like our safety-pins (Schuchh. p. 296).

181. **εὐσάνοις** : the 'pendants' to the girdle are a mark of antiquity; such pendants are found in very archaic representations of women's dress, but were given up later; they were probably due to Oriental influence. They are here to be conceived as golden, perhaps such as were found at Mykenai (Schuchh. p. 180). A hundred is by no means an excessive number for a fringe of such pendants, which, to judge from the specimen found at Mykenai, were formed of thin strips of gold.

182. Earrings (**ἔρματα**) were a favourite adornment of Mykenaeen ladies, and have been found of all sorts, some of enormous size (Schuchh. p. 193). **τρίγλῃνα** : 'with three drops,' round ornaments like eyes; cp. **Ω** 192 n.

183. **μορόεντα** : a word of more than doubtful meaning. The following suggestions have been made: (1) 'sparkling' from root *μαρ* of *μαρμαίρω*, (2) connect with *μόρον*, *mulberry*, with the meaning 'berry-shaped,' (3) connect with *μόρα* or *μόρος* in its primitive sense of *part* (cp. *μορίον*), *q. d.* 'of many parts,' elaborately put together. **χάρις δέ κ.τ.λ.** : 'and therefrom flashed beauty abundant.'

184. **κρηδέμνω** : 'veil'; another piece of woollen material, worn like the modern factory-girl's shawl; *i. e.* thrown over the head from behind, not worn in front like the veil proper. It served the purpose both of a head-covering and a cloak. It has been observed that there is no mention of the *κεκρύφαλος* (**X** 469) or hood in which the hair is represented as confined on archaic monuments.—**διὰ θεάων** : 'bright goddess'; *diōs* is from root *διF-*, *bright* (cp. Lat. *div-us* and *sub divo*).

185. **νηγατέω** : only here and in **B** 43. Two possible derivations have been proposed: (1) from *νη-* privative and *ἀγατᾶσθαι* = *βλάπτεισθαι*, with the meaning *integer*, 'fresh,' 'not worn.' (2) Mouro refers the word to a subst. **νήγαρ* from a verb



PLATE IV.—HERA, wearing the 'Doric' *χίτων*, and adjusting the *κρήνη*.
 (The diadem and other gold ornaments are drawn from objects found
 at Mykenai.)

*νήγ-ω related to νέω, *spin*, as τμήγ-ω to τέμνω (*τμη-*). Thus νηγάτεος will mean 'made of spunwork.'

190. ἦ ῥά νύ κ.τ.λ. : 'now, tell me (ἦ gives emphasis), mayst thou do a thing for me?' lit. *hearken*. πίοιο is a "pure" potential opt. identical with ἀρνήσαιο in the next line, where κεν is added. See *Gr.* 42. 1.—For ὅτι κεν εἵπω see *Gr.* 44. B. 3.

191. ΚΟΤΕΣΣΑΜΕΝΗ ΤΟ ΓΕ : 'wroth at this . . viz. that' etc.

196. εἰ τετελεσμένον ἐστί : 'if it may be done.' Van Leeuwen plausibly explains this by comparing the passive adjectival termination -τος. In that termination (originally participial) the senses *done* and *capable of being done* are continually mixed; e.g. ἀτέλεστος means both οὐ τετελεσμένον and *impossible of accomplishment*. τελεστός does not occur, and τετελεσμένον supplies its place in the sense given above. The termination -μενος in Greek came to be restricted to the purely participial use, -τος to the wider adjectival; in Latin the opposite process took place.

198. ὕμερον : 'charm.'

201. This is one of the few Homeric allusions to the pre-Olympian dynasty of Kronos and Rheia. Okeanos appears again as a divinity only in Υ 7, where he does not seem to be regarded as a progenitor of the gods. When we come to Hesiod we find Okeanos and Tethys counted, along with Kronos, as children of Earth and Heaven, Γαῖα and Οὐρανός. See on E 898. Tethys appears only here in Homer.

203. Ῥείης : 'from Rheia.' The dat. is commonly used with δέχομαι (e.g. δέξατό οἱ σκήπτρον), but only of persons, being strictly a dat. "of person interested." For the deposition of Kronos see Θ 479 and note.

205. ἄκριτα : 'endless,' never brought to a κρίσις.

207. εὐνῆς καὶ φιλότητος : co-ordinate with ἀλλήλων, 'they keep aloof from one another, from love and kindness.'

208. κείνω . . κῆρ : 'if persuading the hearts of the twain, I should bring them to the marriage bed, to come together in love.' κείνω is obj. of παραινεπιθεῶσα, and κῆρ is adverbial. For φίλον see N 73 n. ἀνέσαιμι : N 657 n.

210. αἰδοῖν : 'worshipped.'

214. κεστόν ἱμάντα : 'brodered (lit. *pierced*) band.' Apparently something different from the ζώνη, *girdle*, which was worn low down on the waist. The expression may be a

loose one ; if it really was a girdle, we must understand that Hera puts it in her bosom for concealment. **κεστός** is here of course an adj. only, indicating the adornment of the band with needlework ; in Roman days it appears as a substantive, the *cestus* or magic girdle of Venus. For the gift cp. ε 346 where Leukothea gives Odysseus, to save him from the sea, her 'fragrant veil,' κρήδεμνον ἀμβροτον.

215. **εελκτήρια** : 'charms.' See on **N** 435.

216. **δαριτύς πάρφασις** : in apposition, 'sweet talk and allurement.' For the apposition cp. ε 392 γαλήνη νηνεμία and perhaps μόσχοισι λύγοισιν **Λ** 105, *q.v.* But 217 has all the appearance of a gloss on **δαριτύς**, though no ancient critic appears to have condemned it.

217. **ἐκλεψε** : 'beguiles.'

219. It is doubtful whether **τᾷ** is a mere interjection 'there!' or the imper. of a verb *τῆμι to hold ; cp. the French 'Tiens!'

221. **νέεσθαι** : in a fut. sense as **C** 101 etc. **ὅ τι** : the antecedent is an adverbial acc., 'with regard to that thy heart desires.'

228. **μάρπτε** : 'grazed.'

229. **ἐβήετο** : *Gr.* 19. 2.

230. This Thoas is mentioned again in **Ψ** 175. He is of course not to be confounded with the Aitolian hero of **B** 638 etc. Why Hera should have found Sleep at Lemnos we cannot say. There may have been some cultus of Sleep there, but nothing is known of it, and Sleep hardly looks like a genuine primitive god. He is rather a personification for the purpose of the moment like the Dream at the beginning of **B**.

232. **ἐν . . . φῷ** : ἐνέφυ, 'grasped his hand.'

234. **ἤμὲν . . . ἤδέ** : 'as . . . so.' Cp. **Π** 236 etc.

235. **πίθευ** : πείθου. *Gr.* 1. **κε** has a strong force here, 'then,' if you will do as I wish ; *Gr.* 44. **A.** -**ιδέω** : a subjunct. form connected with οἶδα, 'shall feel gratitude.'

237. **ἐπεὶ κεν** : *Gr.* 44. **B.** 2. -**παραλέξομαι** : subjunct.

239. **κε** as in 235. -**ἀμφιγυήεις** : 'lame.' See on **N** 147.

241. **τῷ κεν ἐπιςχοίης** : 'whereon thou mayst set thy shining feet when at a feast.'

242. **προσεφώνεεν ἥδυμος** : the mss. give **νήδυμος**, but this appears to be a *vox nihili* arising from the adhesion to ἡδυμος of the **ν** which, in seven cases out of twelve where it

occurs, ends the preceding word. Cp. in English a *nick-name* for an *ekē-name*, a *newt* for an *eft*. ἡδῦμος is to ἡδύς as κάλλιμος to καλός.

245. καὶ ἄν : sc. κατευνήσαιμι.

246. Cp. Virg. *G.* 4. 382 *Oceanumque patrem rerum* ; also 201 *supra* and Φ 195-9.

248. ὅτε μή : N 319 n.

249. The mss. vary between the reading of the text, ἄλλοτε ἦ, ἄλλοτε σή, ἄλλο τεῖ . . . ἐφετμή, ἄλλοτε ἦ ἐφετμή, but all must be wrong ; for those with ἄλλο cannot be construed, while ἄλλοτε forming the 3rd foot by itself and ending with a pause in the grouping of the words is metrically impossible. The best correction is Brugmann's ἄλλοθ' ἐῖ ἐπίνυσσες ἐφετμή, 'once before ere now didst thou teach me a lesson by a command of thine,' ἐός being used of the *second* person ; cp. Ω 310. The word when so used was continually altered by the copyists, from a belief that it could be used only of the 3rd person ; but Brugmann has shown that the pronominal stem *sua* (cp. *suus*) was originally applicable to all persons and numbers, the adjectival form meaning no more than *own*. Cp. A 393 n.

250. Διὸς υἱός : Herakles, whose capture of Troy has been already alluded to in E 640. The same legend is related at greater length in O 18-30 ; and in T 96-133 we have the reason for Hera's enmity to Herakles. -κέϊνος expresses dislike as E 604 κείνος Ἀρης. Cp. C 188.

252. ἔελξα : 'charmed.'

253. ἡδῦμος : mss. νήδυμος, see on 242. Transl. 'with my sweetness poured around him.' οἱ : Herakles.

254. ἀήτας : O 626 n.

255. ἀπένεικας : ἀπήνεγκες.

258. ἄϊστον : 'to perdition,' lit. *put out of sight* ; cp. αἰδηλος, *destroying*.

259. θυμείρα : cp. ὕπνος πανδαμάτωρ Ω 5.

260. ἰκόμην : came as ἰκέτης : cp. X 123.

261. ἀποεύμια : cp. A 562 ἀπὸ θυμοῦ | μᾶλλον ἐμοὶ ἔσται, 'will be further from my good pleasure,' and Ψ 595.

265. ἦ φής κ.τ.λ. : 'dost thou really deem that Zeus will succour the Trojans even as (as readily as) he was wroth for Herakles, his own child ?' An ironical question implying a *reductio ad absurdum*.

267. For **κε** with fut. indic. see *Gr.* 44. A. 2. What is meant by the 'younger Graces' we cannot say. The *Χάριτες* are vaguely personified in several passages in *Iliad* and *Odyssey*, as companions of Aphrodite, givers of beauty etc., and in C 382 *Χάρις* is the wife of Hephaistos.

269. Copied from 276, and omitted here by every ms. on importance.

270. **χάρατο** : *χαίρω*. The form occurs only here.

271. **ἄγρει** : 'go to !' a stronger word apparently than *ἄγε*. Its origin is doubtful.—**ἀάατον** no doubt 'inviolable,' from *άάω*, though there is no instance of the use of the verb that exactly corresponds. The idea must originally have been that the Styx, personified as the guardian of the oath, could not be *befooled* or cheated of his power.

272. The touching of the Earth and Sea is an appeal to these nether gods ; just as Althaia calls upon the Erinyes by beating the earth (I 568). The Styx is always the river of the divine oath, but the addition of the mysterious olden gods is peculiar to this passage, and seems to answer to the feeling that a more personal sanction than that of a river is required.

274. The Homeric form is not **ῶσι** (which recurs only in **ω** 491, a very late part), but *ἔωσι*, so that interpolation is probable.

279. For the Titans see **Θ** 479.

284. **Λεκτόν** : the promontory forming the SW. angle of the Troad (**Θ** 47).

286. **πάρος** = *πρὶν*.

288. **δι' ἠέρος αἰθέρ' ἵκανε** : 'rose through the nether to the upper air,' an hyperbole expressing great height.

290. **ἐν ὄρεσσι** really belongs not to the relative but to the principal clause, in the sense *ὄρεσιτροφῶ*. Cp. **N** 340 ; **O** 389, 646 ; **Ω** 167.

291. The bird cannot be identified. For a god taking the likeness of a bird cp. **H** 59. For the difference between the language of the gods and that of men see on **Υ** 74.

293. **νεφελιγέρετα** : *Gr.* 4.

294. **ὥς δ' ἶδεν, ὥς** : 'when he saw her, *then*' etc. Cp. **Υ** 424 *ὥς εἶδ' ὥς ἀνέπαλτο*. The construction is easily intelligible when we remember that *ὥς* meant *as* before it meant *when*. Cp. our use of "as."—**ἀμφεκάλυπεν** : 'mantled round.'

295. **ἐμμεγέσθην** : 'were united.'

296. The secret wedlock of Zeus and Hera was a very ancient mythological theme, and appears in many local cults apparently of the highest antiquity.

298. **τόδε** : adverbial, translate 'thus' or 'now.' So 309, Ω 172.

299. **τῶν κ' ἐπιβαίης** : 'to mount upon.' It is indifferent whether we retain the **κε** or omit it with two ancient editors. See *Gr.* 44. A. 3.

313. **ἔστι** : *it is possible*, 'thou mayest.'

314. **εὐνηθέετε** with **ἐν φιλότῃ** : 'lying down in love.'—**τραπέομεν** : *τέρπω*.

316. **περιπροχυεῖς** : 'overflow.'

317. **Ἰξιονίης** : adj., 'Ixion's.' Her name was Dia.—This "Leporello Catalogue" (as it has been called) of the loves of Zeus—from 317 to 327—has been rejected by critics from very early times as a later interpolation. With the exception of Leto, not one of these mistresses is known to Homeric mythology, and we can definitely say that one tale at least, that of the birth of Dionysos, is post-Homeric. The legend of the births of Minos and Rhadamanthys from the daughter of Phoinix is interesting as probably containing the legend of the meeting of Greek and Phoenician elements in Crete. Her name is Europa, which is probably only a Greek form of the Semitic *ereb*, *the west*. Demeter is generally a mere abstraction of the idea of agriculture, not a goddess proper, in Homer. In one other passage only, ε 125, has she a personality of her own, and there an amour of hers is related which has all the appearance of being far more ancient than this.

318. **θεόφιν κ.τ.λ.** : 'counsellor equal to the gods.'

319. **Ἀκρισιῶνης** : 'daughter of Akrisios,' a fem. patronymic; cp. **Εὐνήλην** I 557, **Ἀδρηστίλη** E 412.

325. For the post-Homeric character of the Dionysos legends see on Z 132.

331. **εἰ νῦν** : the apodosis is **πῶς κ' ἔοι**, 'how would it be if any of the gods' etc.

332. **τὰ δέ κ.τ.λ.** : paratactic (*Gr.* 46), 'and it is all open to view.' In English we should say 'where all is' etc.

336. **νεμεσσητόν** : 'a thing for indignation.' Cp. N 122 n.

338-9 = 166-7.

340. **ΚΕΙΟΝΤΕΣ** : 'to lie down.' *κείω* is a desiderative of *κείμεαι*.

342. **τό γε** : adverbial ; either 'fear for that matter' or 'have that fear.' Cp. **E** 827.

345. **φάος** has here the double significance of *light* and *sight*, a natural confusion.

347. This beautiful passage, the most "romantic" in Homer, may for its sense of sympathy with nature be compared with the voyage of Poseidon at the beginning of **N**.

349. **ὑψός** **ἔεργε** : *fulciabat*, 'supported them above the ground.'

350. **λεξάσθην** : **Ω** 635 n.

351. **ἀπέπιπτον** : 'rained from the cloud.'

363-401. Substituted (see *Introductory Note*) for **N** 795-837, which should come in here. The chief argument for regarding the passage as a late addition is the absurdity of the idea of making the warriors exchange arms in the middle of the fight. Even the idea of 'harnessing in the best shields' is ridiculous ; as though the warriors had in general only their second-best with them, and could retire to their huts to make the change. Almost equally un-Homeric is the way in which Hektor and Poseidon are in 389 spoken of as if they were two equal powers. However we take it, this is flat blasphemy. It is strange, too, that we are not told in what guise Poseidon appears, or even whether he makes himself visible at all. Certainly there is no appearance of the *φῶς παλαιός* of 136 in the way in which he proposes to lead the chieftains of the army into battle ; but they seem to take it all as a matter of course, without the least consciousness that they have to do with a god. Nestor's presence with the other chiefs is entirely forgotten (380). There are, too, several un-Homeric descriptions. For instance, the phrase used of Poseidon's sword which by the way does nothing to sustain its reputation -- 'wherewith it is not permitted that any should mingle in woful war' (386), is not intelligible. The phrase *μυγῆναι ἐν δαΐ* is common, but always in its natural sense, of the warriors, not of their weapons. Here it must mean that no mortal can carry it with him into battle, or that no mortal can dare to face it in the battle. The following words seem to show that the latter is meant, but the expression is very awkward. In short, the whole passage is as poor a stop gap as can be found. When we get to 402 the style changes at once, and we are on Homeric ground once more. **μέγα προθορών** : 'with a mighty spring forward.'

364. καὶ δὲ αὐτε: 'lo, again,' lit. *even now again*.

371. ἀσπίδες: an instance, rare in Homer (cp. νῆες 75), of the so-called attraction of the antecedent into the case of the relative. In fact, however, the existence of such an attraction has yet to be proved. Such passages as the present exhibit merely a transposition of the relative and a substantive which is not an antecedent but belongs to the relative clause. The full construction of a relative sentence is *urbs, quam urbem statuo, vestra est*. Usually the subst. in the relative clause is suppressed; sometimes the antecedent is suppressed and the subst. in the rel. clause is brought forward, so that we get e.g. Virgil's *urbem quam statuo vestra est*. This transposition is carried to great lengths in Plautus, e.g. *Most.* 250 *mulier quae se suamque aculem spernit, speculo ei usus est*, evidently for *quae mulier*. Cp. Z 396, K 416.

373. τά: clearly a post-Homeric use of the article.

376. ὅς δέ κ' ἀνὴρ: we must supply ἔησι (ῆ), as in A 547, E 481. — ὀλίγον κάκος: but a *small* shield was unknown to Homer as a weapon of his warriors. See Appendix A.

381. οἰχόμενοι ἐπὶ ἐποιχόμενοι, 'visiting.' — ἄμειβον: the active must mean 'caused them to change.'

385. τανύηκες: 'fine-edged'; cp. Lat. *ten-u-is*. There is no signification of *long* in τανυ-. See on τανύπεπλος C 385 and τανυγλώχης Θ 297.

386. τῷ δέ κ.τ.λ.: see on 363.

389. τάνυσσαν: N 358 n.

392. For the participation of inanimate nature cp. N 29, Φ 387, and 346 ff. *supra*.

399. μάλιστα goes with the whole sentence, 'which most of all roars loud.'

402 ff. See *Introductory Note*.

403. The order is τοῦ πρὸς οἱ: cp. N 542.

404. τῇ: ('but hit him) where'; the positive verb being supplied from the negative οὐδ' ἀφάμαρτε, as often. The τελαμών of the sword was of course supported by the right shoulder, that of the shield by the left (see Appendix A. 1, and Π 106). Aias was hit on the breast where the two crossed, having apparently drawn his shield rather towards his right side. In M 401 Teukros hits with an arrow Sarpedon's τελαμῶνα περὶ στήθεσφι φαινὸν | ἀσπίδος ἀμφιβρότης.

406. **τέρενα** : **N** 180 n.

410. **χερμαδίω** : as often, the construction is altered in the next line, after the parenthesis. — **τά** (ἄ) virtually — **οἷα**. Transl. 'with a boulder, many the like of which — steadiers of the swift ships—were being rolled about' etc. — **ἔχματα** : generally taken as = the *ἐρματα* of **A** 486, **B** 154, stones used as *shores* to keep the ships upright. It is hard, however, to see how it could happen that *many* of such stones should be rolling about, and it has been plausibly suggested that the real sense of the word is *ballast*. Stones used for ballast would naturally be thrown out when the ships had been drawn up on the beach (not before, as they would still be needed to balance the ship during the process of dragging).

412. **ἄντυγος** : the rim of the shield.

413. **σπρόμβον δ' ὥς** : 'and he spun him round like a top with the blow.' Cp. **Λ** 117 *ὄλμον δ' ὥς* ('like a mortar') *ἔσσευε κυλινδεσθαι δι' ὀμίλου*, of the headless and armless trunk of a slain warrior. The traditional explanation of **σπρόμβος** is *whipping-top*, also called *πέμβεξ*, which has supplied Virgil also with a simile, *ecce quondam rapido volitans sub verbere turbo*, *Aen.* 7. 378. Aeschylus uses the word of a *whirlwind*, which might be the meaning here, but gives a less Homeric simile. **ἔδραμε** : *sc.* Hektor, 'and he reeled round and round.'

416-7. A superfluous distich, and rather weak. The **δέ** in 417 is for **γάρ** by *parataxis* ; *Gr.* 46. **χαλεπός** : 'dread.'

419. **ἔκβαλεν** : 'he dropped.' The spear is his second one ; the Homeric hero commonly carried two. — **ἑάφην** : **N** 543 n.

422. **θαμειάς** : predicate, 'cast thick.'

424. **ἄριστοι** : **N** 117 n.

425. **δῖος** : 'glorious' ; see on 184.

433-4 — **Φ** 1-2, **Ω** 692-3. Though in the preceding books the battle has frequently swayed to and fro from the Greek camp to the city walls, this is the first mention we have had of the ford of the Skamandros, which in the passages quoted above lies directly between. This is only one instance of the freedom with which the details of topography are treated in the *Iliad*. The river appears and disappears just as suits the poet at the moment. The **Ξάνθος** is identical with the Skamandros, now the Menderes Su.

437. **ἐζόμενος δ' ἐπὶ γούνα** : what we call sitting on one's heels.

438. τῷ : **N** 57 n.

441. χάρις : **N** 82 n.

443. **Κάτνιον** : a short form for Σατνιοείσιος. For a similar name from a river cp. **Δ** 474 Σιωείσιος, and Σκαμάνδριος. Hektor's son, **Z** 402.

444. **νηΐς** : adj., 'of a fountain,' a Naiad. The word is connected with *νάω*, *flow*.

450. ὦμον : adverbial.

452. ἔσχεν : 'held on' : cp. **N** 520. -ἀγοστῶ : **N** 508 n.

454. οὐ with **πιδῆσαι** : 'again, methinks . . . hath not leapt.'

456. κόμισε : 'hath caught it.'

457. αὐτῷ **σκεπτόμενον** : 'leaning on it for a staff' : a fine irony

460. A weak verse, and reasonably suspected. The use of τῷ is hardly Homeric, and from the context we should suppose that this is still the Oilean Aias.

463. **λικριφίς** : 'aside' : so in **τ** 451 of the sidelong charge of a boar (cp. **M** 148). Perhaps the word is connected with *λέχριος*, Lat. *ob-līqu-us*.—**κόμισεν** : as in 456.

466. **νεῖατον ἀστράγαλον** : adverbial, 'on the last joint of the spine.' The **τένοντε** are the two strong bands of muscle which run up the back to the neck, the *ivior* of 195 and **E** 73. Homer generally uses this word in the dual, apparently from a belief that the tendons always went in pairs.

467. It is not clear whether the head is completely severed, so that it falls to the ground before the trunk, or if the meaning is that the blow makes Archelochos turn head over heels, so as to alight on his face.

471. Cp. the similar taunt in **N** 446.

472. **κακός** : 'coward.'

474. **ἔώκει** : 'methought he was like' : lit. *was like* (when alive). **γενεήν** : a strange word here, apparently meaning 'family type.' We should have expected *φύλην*, *growth*, *general appearance*. Transl. (freely) 'that stock methought he most closely favoured.'

475. **ἦ** : 'he spake.' **εὖ γινώσκων** : 'knowing it well,' viz. that Archelochos was Antenor's son. He pretends ignorance for the sake of the sarcasm.

476. Akamas is also a son of Antenor.

477. ὁ δέ: Promachos.—ῥφελκε: 'was trying to drag him from under' (ὑπό) Akamas.—ποδοῖν: 'by the feet,' or 'from under Akamas' feet.'

479. ἰόμωροι: only here and Δ 242. Its origin and meaning are very uncertain. Probable meanings are (1) *thinking of arrows*, (2) *fighting with arrows*. In each case the word will be equivalent to 'cowards,' as to call a hoplite an archer was to accuse him of cowardice; cp. Λ 385-7, Ν 713-21.

481. κατακτανέεσθε: probably (like κατακτανέουσιν Ζ 409) a barbarism for κατακτενέεσθε, the true form of the future. See Gr. 24.

482. εὔδει: only here of death; but cp. Λ 241 κοιμήσατο χάλκεον ὕπνον.

483. ποιή: 'that the price (blood-money, see on Ν 659) of my brother may not long remain unpaid.'—ἄτιμος: lit. *un-assessed*, i.e. with no one to exact it. The text is given by one ms.; the rest have ἄτιος, which exhibits a gross false quantity.

484. τῷ καί τέ τις: 'wherefore also a man prays that a kinsman be left' etc. The τε generalises; Gr. 45. The mss. mostly have καί λέ τις, but κε here is inexplicable.

485. ἄρεω ἀλκτῆρα: 'to dispel disgrace,' i.e. the dishonour (lit. *disaster*) which would attach to a family if one of its members were killed and no vengeance or blood-money were exacted. For the word ἄρεω see on C 100. λιπέσθαι: 'to be left behind'; the aor. mid. is always used in this sense, never transitively.

491. κτήσιν ὄπασσε: 'gave him wealth.' Hermes is the god of flocks and herds; and, probably as a subordinate result of this function, the god of wealth gained in any way.

492. ὑπό: instrumental, 'bare by him.'

495. ἰνίου: the great tendon at the back of the neck which holds the head upright. Transl. 'back-sinew.'

497. Cp. Ν 577.

499. φή = *sicut*, 'like'; so Β 144. The head at the end of the spear is compared to a poppy-head at the end of its long stalk.

500. πέφραδε: 'showed it.'

501. εἰπέμεναι: inf. for imper., 'bid, I pray you.'

504. **θά :** 'at last.' See on **N** 122.

506. **ὕπὸ . . . ἔλλαβε :** *ὑπέλαβε*. -**τυῖα :** adverbial.

508-22. Probably a later addition. Contrary to the regular Homeric practice, the appeal to the Muses does not come at a critical point. The turning of the battle took place at the wounding of Hektor, and since then many heroes have 'lifted the spoils' besides Aias. Nor do we anywhere else find Aias Oilens given such praise as here. This, however, is a minor point ; the chief objection is to 508-10, and if these be rejected, the rest of the passage may perhaps stand as genuine. The allusion to the agency of Poseidon (510) refers to 383-401, a decidedly late piece.

509. **ἀνδράγρια :** 'spoils of heroes,' a unique word.

516. **Ἀτρεΐδης :** Menelaos ; cp. **P** 24.

517. **διὰ . . . ἄφυσσε :** cp. **N** 507 n.

521. **ὁμοῖος κ.τ.λ. :** (1) 'no man was his match in keeping close to the heels of flying heroes' ; (2) 'in clinging to the foe by speed of foot when men were fleeing.'

O

INTRODUCTORY NOTE.—The beginning and end of this book will give us little trouble. The first 366 lines are closely connected with the preceding story of the *Deceiving of Zeus* ; this only reaches its end when Apollo, at the command of Zeus, has brought back Hektor to the battle field, and undone all that the interference of Poseidon has effected. Things are thus left in the same state as at the beginning of **N**.

The end of the book is equally bound up with the story of **Π** ; it describes the attack on the ships which makes the sally of the Myrmidons a matter of pressing need. Some little doubt may be felt as to the point at which the tale of the **MĀNIC** is thus resumed. On the whole, 592 is the most likely place (see on 529).

The intervening portion of the book, being a joint between two stories of different origin and age, is, as we are prepared to find, full of considerable difficulties. The most obvious of these is the continual uncertainty and want of clearness in the view of the field of battle. In 387 we are told that the Achæians climb up aloft and fight from the ships ; but only a few lines further on, 405-10, the Achæians are in ranks which the Trojans

cannot break through to get at the huts and ships. Then for 200 lines the fighting is, so far as we can see, of the normal type on the level, and in 592 we are told that the Trojans 'rushed upon the ships,' as though they had not done so long before; it is not till 653 that they get 'among the ships.'

This last statement, εἰσῶποι δ' ἐρένοντο νεῶν, is quite intelligible if we suppose that the attack made upon the ships in 592 is really the first moment at which the Trojans have reached them, and that it is only after a hard struggle that they get among them; but it is quite meaningless if they have driven the Achaeans up into the ships a long time before. The fact is that the poet who composed all this part before 592 has spun it out at far too great length, and has brought in so many incidents that he has been at a loss to find scenery for them, and has been reduced to borrowing it by anticipation from the succeeding incidents of the Μῆνις. Among other tasks, he was bound to remind us of the existence of Patroklos, who had last been left tending Eurypylos at the end of Λ; he is therefore brought on the scene again in a short passage, most of the lines of which are borrowed from other places in the *Iliad*, while those which are original almost all betray a departure from the Homeric style of expression.

1-3 Θ 343 5. ἔβησαν : sc. the Trojans, the οἱ μὲν of 3.

2. δάμεν : *Gr.* 16. 6.

4. πεφοβημένοι : 'routed'; see on N 102.

10. εἶατο : *ἦντο*, *Gr.* 16. 7. - κἄρ ἀπινύσσω : 'wandering in mind.'

11. αἶμ' ἐμέων : Ξ 249.

13. δεινά : adverbial, qualifying ὑπόδρα ἰδὼν taken together in sense of 'scowling.'

14. ἡ μάλα κ.τ.λ. : 'surely now (δή) some crafty wile of thine, Hera, thou ill to deal with, hath stayed' etc.

15. ἐφόβησε : 4 n.

16. οὐ μὰν οἶδα *hand scio an*, 'nay, I know not whether yet (αὐτε, *hereafter*) thou shalt be the first to reap the fruit': i.e. I think you will. For ἐπαύρηαι cp. A 410 n.

17. ἰμάσσω : subjunct., either present or aor. with doubled sigma.

18-31. Probably an interpolation. αὖτις in 31 has no particular reference, while 32 joins on perfectly to 17. - μέμνη (though for this we should perhaps write μέμνη - μέμνηται),

κρέμω, ἡλάστεον, ἀελήσαντα (for ἀεελ.) are forms not belonging to the old epic dialect; εὖν for σύν (to make position) can hardly be right; and the υ of ῥυσάμην is elsewhere always long. As for the legend itself, its very barbarian character indicates its lateness; for the ruder mythology of Greece seems to have attained literary recognition only in post-Homeric times. For other stories of the fettering of the gods see **A** 399, **E** 385, **o** 266. The mythological significance of all these stories is not as yet made out; but the fettering of gods and the casting of them out of heaven is a feature common to many primitive mythologies.

18. κρέμω may possibly represent κρέμα' for κρέμαο, = ἐκρέμασο.

19. ἄκμονας probably means 'large stones,' especially meteoric stones, commonly known as thunderbolts. There appears to have been a legend that the actual blocks used on this occasion were thrown down by Zeus and fell in Troy-land, where they were shown to sightseers. This would evidently be conclusive, for such blocks can only have been meteoric masses. The weights in any case are used simply as a means of torture, such as is applied to Melanthios in **X** 173; he is hung by a rope to a pillar, with boards tied behind him as a weight.—ἦκα: 'I let hang.'—ἦλα: ἰάλλω.

21. ἡλάστεον: the explanation of the word depends on that of ἄλαστος, which is usually translated 'not to be forgotten,' as from root λαθ: a meaning suitable enough with ἄχος and πένθος, but impossible in **X** 261 Ἑκτορ ἄλαστε. It is preferable to derive from ἀλάω a by-form of ἀλάσμαι, with the sense of ἀλύω, *to be mad*. The adj. will then mean *mad, wild, distraught*, and the verb ἀλαστέω, 'to be distressed,' 'at one's wits' end.'

22. παρασταδόν: παραστάντες, cp. ἀποσταδόν 556.

23. Cp. **A** 591 ῥῖψε ποδός τεταγών ἀπὸ βηλοῦ θεσπεσίῳ, whence this line has evidently been adopted, for βηλοῦ without the epithet is less clear. A scholiast, however, mentions a tradition that βηλός was an old Achaian word *heaven*, so that here at least it would be distinct from βηλός *threshold*.

ῥίπτασκον is a wrong form; it should be either ῥίπτεσκον or ῥίψασκον, as the Homeric iteratives are formed either with the stem-vowel or thematic ε of the present stem, or from the sigmatic aor. stem in -σα. ἵκηται: the subjunct. here is thoroughly un-Homeric as well as un-Attic.

24. ἀνίει: impf., 'left,' as in the phrase ἕπνος ἀνῆκε. —
ουμόν: adverbial.

27. πέμψας (ἔπεμψας), with εὖν . . . ἀνέμῳ, 'sent with (in company of) Boreas the wind.' Cp. our "go with the wind."

28 = Ξ 255.

31. A very awkward transition from the interpolation to the original text.—ἀπατάων: gen. pl., of course.

33. ἦν: adverbial, 'the affection and love wherein thou didst unite with me.'

34. βοῶπις: Ξ 159 n.

36. Cp. Ξ 271.2 nn. The Styx here seems to represent both the waters and the underworld, which with heaven and earth make up the universe (see 187-93).

39. λέχος κουρίδιον: 'marriage-bed.' N 626 n.

41. μή. What peculiar propriety there may be in the use of μή for οὐ with the indic. in oaths, has not been explained. Cp. T 261. Though Hera sails very near the wind, she may be acquitted of actual perjury, as Poseidon has gone to the battle without consulting her; and though Sleep has gone to tell him of the diversion which Hera has made in his favour, yet it does not appear that this was done by her own command. Morally, of course, the oath is fraudulent (παρά-κέκρουσται τὸν ὄρκον, as Aristarchos says); but Zeus guesses the actual state of things very fairly.

45. καί with παραμυθεσάμην (a potential opt., Gr. 42): 'I can (I will) e'en counsel him.'

49. ἔπειτα: 'hereafter.'—εἰ . . . καίτοις: 'if thou shouldst abide.'

51. τῷ: N 57 n.

60. λελάσθαι: 'make to forget,' as in B 600. In the sense 'forget' the mid. λελαθέσθαι is used.

62. φύζαν: N 102 n.

64-77. An interpolation. The prophecy of the course of the war is not in accordance with epic practice, and is quite unnecessary. And it does not agree with the facts: Achilles does not stir up Patroklos, but *vice versa*; and the attack is made not upon the ships of Achilles, at the end of the line, but in the centre. It is not clear whether ἐκ τοῦ in 69 means, as it would seem, from the death of Achilles, or from the sending of Patroklos; in neither case is it true—at least so far as we know the legend of what happened after the death of Achilles—that the pursuit from the ships endured continually till the Achaians took Troy.

65. **κτενέϊ**, which occurs again in 68, is un-Homeric; the proper form is **κτενέει**. So **πολεΐς** (πολλούς) should be **πολέας** or **πολύς**.

70. **εἰς ὃ κε**: *Gr.* 44. B. 2.

71. **Ἰλιον**: only here as a neuter.—**βουλάς**: the stratagem of the wooden horse.

72. **τὸ πρῖν** must here stand for the simple **πρῖν**, 'I do not first cease . . . until' etc. Elsewhere the meaning is always *formerly*.

75. **κάρητι**: a contraction for **καρήατι**, only paralleled by **κάρητος** z 230.

80. This curious simile is the only one in Homer taken from mental processes, except **η** 36 **τῶν νέες ὠκεῖαι ὥς εἰ πτερόν ηἱ νόημα**.

82. **ἔνε' εἵην ἢ ἔνεα**: 'would that I were here or there!' And the wish is its own accomplishment; by the power of memory he is in an instant wherever he wills to be. —**μενοινήσῃ τε πολλά**: 'and has many wishes,' *i.e.* repeats the process of wishing according to the number of places he wishes he were in.

83. **μεμαυῖα**: absol. as in **B** 818; 'eagerly flew.'

86. **δεικανόωντο**: 'pledged her,' a secondary sense of the verb, derived from the custom of *pointing* towards the person whose health is drunk. Cp. **Δ** 4 **δεπέεσσι | διδέχατ' ἀλλήλους**.

87. **Θέμιτι**: for the dat. cp. **Ξ** 203 n.

91. **ἦ μάλα**: 'surely of a truth the son of Kronos hath now (θά) maltreated thee.' See on **N** 102.

95. **εἵς**: the origin of the word is disputed. It is usually identified with *isos*, *equal*. In the common phrase **δαιτὸς εἵς** it will thus mean *equally-proportioned*, 'where none hath lack,' 'abundant.' As applied to ships, the meaning will be *equal on both sides, well-balanced*.

97. **οὐδέ τι κ.τ.λ.**: 'and the heart of all alike, I deem, will in no wise be glad.'

99. **εἴ περ**: 'even though.' — **τις**: *i.e.* any of the gods; the **βροτοῖσιν** seem to be inserted merely for rhetorical effect, as they have no direct interest in the quarrel.

105. **ἦ ἔτι**: 'yea, even still.' **καταπαυέμεν**: an aor., *Gr.* 19. **ἄσπον ἰόντες**: of hostile approach, as **A** 567. Cp. *Psalm*: 32. 9 'whose mouth must be held in with bit and bridle, lest they come near unto thee.'

109. ἔχετε : 'be patient.'

110. ἔλπομαι : 'I fancy,' of present or past events, as **H** 199, **Π** 281 etc.

112. Ἀσκάλαφος : **N** 518.

113. πεπλήγето μηρώ : a gesture of helpless grief, as 397.

115. νεμεσῆσετε : aor. subjunct., νεμεσῆσητε.

116. ἰόντ' : *i.e.* ἰόντα, agreeing with the acc., subject of τίσασθαι. Cp. 58.

117. εἵ περ : as 99.

118. μετά, meaning *among*, is very rarely found with the dat. singular.

119. Δεῖμόν τε Φόβον τε : 'Fear and Rout,' Ares' companions in **Δ** 440. In **N** 299 Φόβος is a son of Ares. But for this, we might think they were here his horses.

125. Observe that there is no mention of a corselet.

126. ἔστησε : 'stood up his spear' ; presumably in the σῦριγξ of a spear-stand (δουροδόκη **α** 128 ; cp. **T** 387).

128. ἤλέ, 'mad,' occurs here only, but we have φρένας ἤλεε **β** 243. The word is connected with ἄλη, ἡλιθιος, and no doubt ἄλλοφρονέων. Perhaps ἄλλος, when, as so often, it means *without aim or purpose*, should be referred to the same root, though no doubt in later times it was regarded as a derivate of ἄλλος, *other*. But such confusions are common enough. — ἦ νύ τοι (σοι) : 'surely then it is for nothing (αὐτως) that thou hast ears for hearing.'

137. ἐξείης : 'one after the other.'

138. ἐοῖο : *thy* ; see on **Ξ** 249.

140. The difficulties felt about the clause ἀργαλέον δέ κ.τ.λ. vanish if it is taken as merely giving a reason for ἦδη γάρ . . . πεφῆσεται. The sense will then be, "Do not be so angry about Askalaphos, for better men than he have been slain, or will be yet ; for it is impossible (ἀργαλέον often means *hard to impossibility*) for us gods to save from death *everybody's* children (however much we might wish to do so)." Causal clauses in Greek are often introduced by δέ or τοι, when γάρ would be clearer, just as in English we introduce them with *no* particle whatever. Athene's argument is unfeeling, and brutal in its curtness ; but she is in a furious rage.

144. μεταγγελος : *internuntia*.

148. ἔρδειν : inf. for imper., 'ye must do.'

155. σφωίν must be constructed with ἐχολώσατο, but the order and the *F* of *Εἰδών* show that we should read σφωὲ ἰδών with one ms.—οὐδὲ . . . ἐχολώσατο : *litotes* for 'was well pleased.'

162. εἰ . . . οὐκ : the more primitive use with the indicative for the later εἰ μή.

166. τοῦ δ' οὐκ ὄθεται : 'yet *his* heart fears not to deem himself equal with me whom others fear.' *CTYΓΕΟΥCΙ* as in **A** 186 etc.

171. ὑπὸ ῥιπῆς : with πτᾶται, aor. subjunct. — πτά-εται. Transl. 'is driven by the stress' etc.—αἰερηγενέος : 'sky-born,' because the N. wind was regarded as coming from the high tops of the Thracian mountains.

179. κεῖνος : a strange use for αὐτός. It cannot go with ἡπείλει, for then καί would be misplaced.

185. ἀγαθός : *lit.* good at fighting, 'doughty.' See on **N** 117.

191. παλλομένων : 'when we cast lots' ; **Ω** 400.

194. βέομαι : a subjunct. — future ; *Gr.* 25. 7. — φρεσίν : a comitative dat. ; 'I will not live (in accord) with the mind of Zeus.'

197. εἶη = εἴη ἄν, *Gr.* 42.

201. οὕτω γάρ κ.τ.λ. : 'yea shall I thus indeed (θά, *lit.* now, *after all*, see **N** 122 n.) for thee bear' etc.

203. στρεπταί κ.τ.λ. : 'the hearts of the good may be bent' by prayer. Cp. **I** 497 and **N** 115 n.

204. ἔπονται : 'attend,' as ministers ready to answer a call. The function of the *Erinyes* is to avenge all wrongs done to family ties ; cp. **I** 454 and **Φ** 412. For the respect due to elder brethren cp. **N** 355.

207. τέτυκται as often practically — *ἔστιν*. αἴσιμα εἰδῆ : 'showeth discretion.' αἴσα properly means *measure*, *Lat. modus*. — This line is alluded to by Pindar, *Pylh.* 4. 277 : "Lay to heart this also of the words of Homer, and bear it out ; he saith that a good messenger bringeth greatest honour into every matter ; the Muse also is exalted by good message-bearing." It is the only instance where Pindar quotes from Homer by name.

209. ἰσόμορον : 'one that has equal portion and is destined to a like share.' For αἴσῃ see last note.

211. **ΝΕΜΕΣΧΘΕΪΣ** : (1) 'though indignant,' see on **N** 122 ; (2) 'revering' his age, a rare use, but cp. **α** 263 *θεοὺς νημεσίζετο*. See on 227.

213. **ἀγελείης** : 'driver of the spoil.' The word suggests especially the raiding of cattle. The goddess is called *ληΐτις* **K** 460.

214. An interpolation. Hermes and Hephaistos never take any prominent part against Troy, except in the very late "Theomachy" (see **Υ** 33-6). Some rhapsodist thought Hera ought to have been mentioned, and in order to introduce her, added the other gods to fill up his line.

219. **πόεσαν** : 'missed him,' regretted his absence ; the regular use of the word.

224. **μᾶλα γάρ κ.τ.λ.** : 'else verily others, they that are gods below, would have heard our battle.'

227. **ΝΕΜΕΣΧΘΕΪΣ** : see on 211. The meaning *revere* is much more suitable here, and therefore is probably the right one there.

229. The *aegis* symbolises the storm-cloud. It is to be conceived as a *λαισήιον* (308 *infra*, and Appendix A. 8) according to its constant mode of representation in works of art. It properly belongs to Zeus, but Athene is often found using it, and here it is lent to Apollo. The legend is later which makes it the exclusive attribute of Athene, and further depicts it as a goat-skin fringed with snakes and with the Gorgon's head in the centre. All this is unknown to Homer ; for the mention of the Gorgon's head in **E** 741 is undoubtedly a later interpolation meant to bring Homer more into accordance with the established mythology of the classical age. The Gorgon was not known in Greece before the 7th century B.C. The explanation of the *aegis* as a goatskin seems to have arisen from a mistaken etymology, aided probably by the influence of some non-Hellenic myth such as Herodotus tells us of in 4. 189, where, after the fashion of his day, he derives the *aegis* itself from Libya. Euripides (*Ion* 997) derives it from *ἀίσσω*, *to rush*, saying it got the name when Athene, wearing it, rushed into the battle against the giants.—**ΕΥΚΑΝΘΕΕΣΣΑΝ** : 'fringed,' by the hair projecting at the edges.

230. **φοβέειν** : inf. for imper.

234. **κέϊθεν** : 'from that moment I myself will consider both what shall be done and said, in order that' etc.

237. **ἐοικώς** : in speed only.

240. **νέον ἑσαγείρετο** : 'was again reviving.'

241. **γινώσκων** : 'beginning to recognise.'—**ἀτάρ** : *autem*, 'and,' 'while.'

242. It seems to be implied that Zeus has already begun to revive Hektor by his mere will from afar. Such action of a god is very rare in Homer; it is almost always essential for him to come to the spot where he is to act. Perhaps we should read *γόνος* with one ms.

246. **ὀλιγοδρανέων** : apparently identical with **ὀλιγηπελέων**. Epic poetry did not avoid the concurrence of two so similar words.

247. This appearance of a god in his own shape so as to be immediately recognised is comparatively rare.

248. **ὅ** : *ὅτι*, 'how that,' *Gr.* 38. 2 (B).—**οὗς** : 'his.'

252. **ἐπεὶ . . . ἦτορ** : 'after I had breathed out my life.'—**αἶω** = *ἀφ-ίω*, a collateral form of *ἄφηναι*. The similar phrase *θυμὸν αἰσθων* Π 468 shows a still further extension of the same root. **ἦτορ** : *animus*, 'heart': here the seat of vitality, 'life.' Most commonly it indicates the seat of the passions.

254. **ἀσσοσσηῖρα** : 'comrade,' a rare word. Curtius explains it as from **ἀ** : *sa*, = *together*, and *σση* the root of *ἑπ-ομαι*, *sequor*, as if *ἀ-σοκ-ῆη-τηρ*, *con-soc-ia-tus*.

256. Apollo is called **χρυσάορος** here and in E 509, and the word occurs nowhere else in Homer. As the sword is not the weapon of Apollo, the epithet is difficult to explain. Its application to Demeter in *Hymn. Gr.* 4 is even more strange, and the schol. on this passage says Pindar applied it to Orpheus. It is apparently to be classed with other archaic epithets of the gods, the key to which has been lost.—**πάρος** : 'I who have been defending thee before.' Cp. the use of *πάλαι*.

258. **πολέεσσι** : *πολλοῖς*.

263-68. This fine simile is repeated word for word from Z 506-11, which is no doubt its right place. There it illustrates the exultant wanton pride of Paris, going fresh from his chamber to the battle field, and every touch tells; here the only comparison is with the speed of Hektor, and, except for fleetness, the simile has no special bearing.

263. **στατός** : 'stalled'; cp. Lat. *sta-bulum*.—**ἀκοστήας** : 'high-fed at the manger.' Hesychius gives *ἀκοστή* as a Kyprian word = *καθῆ*, *barren*; and a scholion states that *ἀκοστή*

was used of all kinds of food among the Thessalians. For the simile cp. Virg. *Aen.* 11. 492 ff.—

qualis ubi abruptis fugit praesepia vinclis
tandem liber equus, campoque potitus aperto
aut ille in pastus armentaque tendit equarum,
aut adsuetus aquae perfundi flumine noto
emicat, arrectisque fremit cervicibus alte
luxurians, luduntque iubae per colla, per armos.

264. **θείη** : *θέω*, *Gr.* 17.—**πεδίοιο** : *Gr.* 31. 3.

265. **ἐυρρεῖος** : for the form see *Gr.* 8. 3. —**ποταμοῖο** : local or partitive.

266. **κυδιών** : Virgil's *luxurians*.

267. **ὁ δέ** : a *nom. pendens*, the construction being carried on with the acc. Cp. **E** 135 καὶ πρὶν περ θυμῷ μεμῶς Τρῶεςσι μάχεσθαι, δὴ τότε μιν τρὶς τόσσον ἔλεν μένος.

268. **ἥεα** : 'haunts.' The word is used in **Ξ** 411 of sties in which swine sleep, and frequently for *dwelling-places* in Herodotus. **νομόν** : 'pasturage.' Note the accent.

269 = **X** 24, where see note.

272. **ἐκσεύαντο** : the aor. as commonly in similes.

273. **ἡλίβατος** : a word of quite uncertain origin. Göbel refers it to root *al*, to *nourish*, in the sense of 'bramble-nurturing.' The **πέτρι** particularly suits the goat, the **ὕλη** the stag.

274. **ἦεν** : the imperf. seems to be taken directly from the minds of the hunters : they would say, when the quarry escaped them, οὐκ ἄρ' ἡμῶν κίχ. αἶσιμον ἦεν, 'after all we are not to catch it.'

277. **εἵως** : for the commoner *τέως*, 'for a while.'

278 = **N** 147.

279. **ἐποικόμενον** : 'visiting,' i.e. *attacking*. The word is used especially of a god (cp. **A** 50) or of warriors directly inspired, as here and **K** 487.

280. **παρὰ ποδὶ κάππεσε** : cp. our colloquial expression "his heart sank into his boots." In **ποδὶ** here there is an obvious allusion to running away.

281-305. The authenticity of this passage is very doubtful. The idea of sending the mass of the army to the rear at a moment when it would be supposed that every man is wanted,

is inexplicable. There is no subsequent allusion to the division, but the narrative continues as if the whole force were fighting. Linguistic objections will be noticed as they occur.

283. **σταδίη**: here 'close fight' as opposed to the use of missiles.

284. **περὶ μύθων**: cp. **Θ** 225 οἱ ῥα καὶ ἀθανάτοισιν ἐρίξεσκον περὶ τόξων, 'in the art of archery.' The phrase would thus seem to imply regular contests for a prize of eloquence; but such a custom is unknown to Homer. We must, then, take **μύθων** to mean rather the *subject* than the *manner* of the speeches, 'vied with one another in their speeches' (proposals), as **H** 358 and often.—**κοῦροι**: the young men as opposed to their elders, such as Nestor, with whom they would hardly presume to compete.

291. **ῥ**: *ῥs*.

295. **ἀνώξομεν**: take as aor. subjunct. rather than fut.

297. **στήομεν**: *Gr.* 25. 2. **εἴ κε**: '(to see) if haply we may first meet him and hold him off.' *Gr.* 44. **B.** 3 (*γ*).

301. 'So then (**ἄρα** the two Aiantes and those about them.) **οἱ ἀμφί** as in the common Attic idiom.

303. **ὑσμίνην ἤρτυνον**: 'closed up their battle' (ranks). *Cr.* **Λ** 216 ἀρτύνθη δὲ μάχη.

305. **ἡ πληθεύς** looks like the later use of the article; but it may be Homeric, as it points an antithesis to **οἱ μὲν** above. See *Gr.* 37. 3, and cp. **B** 278.

308. For the *aegis* see on 229.

309. **ἀμφιδάσειαν**: 'covered all over with hair.' For this extension of the meaning of **ἀμφί** (*on both sides—all round—all over*) cp. **P** 677 θάμνω ὑπ' ἀμφικόμῳ, 'under a leafy bush,' and **Υ** 260 ἀμφὶ σάκος μύκε, 'the shield rang all over.' What 'Hephaistos the smith' has to do with the manufacture of a thing not made of metal does not appear. If we may regard not only **E** 741-2 as a later addition (see note there) but also the two preceding lines and this is very probable we may suppose that Hephaistos naturally makes Zeus' *λαϊσθήιον* as being his armourer in general.

313. **ἀπὸ νευρήφι**: *Gr.* 7.

320. **κατενώπα**: with **ιδῶν** and governing **Δαναῶν**.

321. **τοῖσι δέ**: *δέ* in *apodosis*.

322. **ἔοελε**: **N** 435 n.

324. **δύω** : 'a pair,' like Apollo and Hektor. **ἀμολγῶ** seems to mean 'in the depth of night' (see X 517). The derivation is doubtful.

325. **χημάντορος** : 'shepherd,' from **σημαίνω** *command*, as in A 289 etc. Cp. K 185 **μήλοισιν ἀσημάντοισιν**, 'unshepherded flocks.'

328. **κεδασθείης ὑσμίνης** : 'when the battle (ranks) was broken'; see on 303.

330. **τὸν μὲν . . . τὸν δέ** : *chiasmus*; Arkesilaos is the Boiotian (B 495), Stichios the Athenian (N 195).

333-36 = N 694-7.

334. **ἔσκε** : Gr. 17. 5 (B).

337. **ἄρχος** : 'a captain,' under Menestheus; cp. N 196.

341. **ὦμον** : adverbial.

343. **ἀπό** : adverb, with **ἐνάριζον**.—**δέ** : *in apodosis*.

344. **ἐνιπλήεσσαντες** : 'dashing into the delved fosse and against the stakes.' **ὄρυκτι** can be separated from **τάφρω**, because the "fosse and its stakes" form one idea. The stakes were driven into the bottom of the trench (I 350).

345. **φέβοντο** : N 102 n.—**θύοντο** : 'went behind'; cp. X 99.

347. **ἐπισσεύεσθαι** : inf. for imper. **ἔαν** : 'leave alone.'

348. **ἑτέρωσι** : 'elsewhere' than in the battle.

350. **πυρὸς λελάχωσι** : 'shall give him when dead his due of burning.' This causal use, *make to obtain*, is limited to the reduplicated aor., which is only found in this phrase. τυνελ
ΛΗΝΦΑΝ

352. We have not been told that Hektor has mounted his chariot.—**κατωμαθόν** : 'with a stroke from the shoulder,' i.e. with the full swing of his arm. See on Ψ 431 **δίσκου οὔρα κατωμαδίοιο**.

353. **ἐπὶ κτίχας** with **ἤλασεν** : 'drove against the ranks' of the enemy.

354. **ἔχον** : 'held on'; cp. N 679 n. **ἐρυσάρματα** must be regarded as a heteroclitite form for **ἐρυσαρμάτους**, which is required by analogy.

357. **γεφύρωσεν δὲ κέλευθον** : 'bridged a path'; the idiom is the same as in our "cutting a hole." In Homer a **γέφυρα** is always a *dam* or *dike*. There is no clear instance of its meaning a *bridge* in the ordinary sense of the word.

358. ὅσον τ' ἐπί : for ἐφ' ὅσον, 'for so far as the flight of a spear reach ...' The accent of ἐπί is not thrown back because of the intervening particle.

359. ὀππότε κ.τ.λ. : *i.e.* makes the longest possible cast. So Ψ 432. ἦσι : a doubtful contraction for ἔησι. Probably the line is an interpolation made to give ἔρω a verb.

360. τῇ : 'thereby,' by the γέφυρα.

361. ἔρειπε : transitive, as in 356. Supply ἐρείπει with πάις.

363. ἀούρματα : take as predicative, 'when he has made it (the sand) into a plaything in his childishness.'

365. ἦιε : a word of quite uncertain meaning, like so many other titles of gods. If (1, from root *āF* of *αἶω*, *shout*, it will mean 'with loud or tuneful voice.' If (2 it is for *āFie* = *āFcie* from *āFσ*, *aus*, root of *ἦς* (*αἶως*, cp. *αὐρορα* which is for *aus-osa*), it will mean 'shining.'—κάματον . . . κύχας (συνέχας) : 'didst confound the toil and trouble,' *i.e.* the result of their toil and trouble. With this action of Apollo the *Deceiving of Zeus* comes to an end (see *Introductory Note*), everything that has happened in it having been exactly counteracted. Apollo now disappears from the scene.

367-9 = Θ 345-7. Observe that there is no mention of the wall.

372. νέρ : with εἰ, 'if indeed.'

379. It is curious that the thunder, though said to be in answer to Nestor's prayer, acts in favour of the Trojans, who are encouraged by it. In any case, the time has not yet come for Zeus to listen to prayers on behalf of the Achaeans.

382. καταβίσκεται : aor. subjunct.

384. κατά : N 737 n.

385. The presence of chariots within the wall, which at the earlier stages of the fight contradicted what was said in M, is now of course explained by Apollo's action in bridging the moat and sweeping away part of the wall.

388. ευστοίαι : 'pikes.' μακροίαι : 22 cubits long; see 677. These two are the only allusions in Homer to sea-fighting. It was probably of a rudimentary sort, and would consist chiefly of attempts to board, at least so far as negative evidence goes; there is no reference to ships' beaks such as would be used for ramming.

389. κολλήεντα : 'jointed,' lit. *glued*. They would be

made of pieces glued side by side, and arranged so that their ends lay at different distances, in order to gain strength. One may suppose that in a sea fight such a pike would be used rather for fending off an enemy's ship or smashing their oars, than as a spear proper. **κατὰ στόμα κ.τ.λ.**: 'shod with bronze at the head.' The metaphor of **στόμα** is unique, though in later Greek somewhat similar metaphors occur: e.g. Xenophon uses **στόμα** of the *front* of the battle, and we have **ἀκρὸν στόμα πύργων**, Eur. *Phoen.* 1166. Cp. the common Hebraism "mouth of the sword," *S. Luke* 21. 24 etc.

390. This takes us back to the end of **Λ**, where Patroklos was left tending Eurypylos. The wall has twice been crossed by the Trojans, first at the end of **Μ**. It is not clear whether it is that attack which is now referred to, or the one that has just been described. The latter supposition seems the most natural; but then it is strange that Patroklos should have sat through all the first escalade, as it would seem, without noticing it; and it is only of the former that it can be said that the flight of the Danaans *began*. The difficulty is of course inherent in the attempt to join together the two ends of the story of the **Μῆνις**, which have been separated by such long additions.

391. **ἀμφεμάχοντο**: 'were fighting *for*'; so always with the gen. With the acc. it means to fight *around*.

392. **ἀγαπήνηρος**: **N** 756 n.

393. **λόγοις**: 'talk' or 'tales.' The word occurs only here in the *Iliad*, and only in **α** 56 in the *Odyssey*.

394. **ἀκέσματα**: predicative, 'as remedies.'

395-6 **Μ** 113-4. In 395 the borrower has been careless, for we want *νῆας* in place of **τεῖχος**.

397-8 **Ο** 113-4.

400. **θά**: **N** 122 n.

403. **σὺν δαίμονι**: 'with Heaven's help.'

409 **μιγήμεναι**: 'get among': they have *reached* the ships, but are stopped at the sterns.

410. **ἀλλ' ὥς κ.τ.λ.**: 'But as the carpenter's line maketh straight a ship's timber, in the hands (or *by the cunning*) of a skilful shipwright that knoweth all craft well by the inspirations of Athene, so evenly was stretched the war and battle of them.' The simile is not clear; it does not appear whether the **στάσις** is a plumb line, like the *σταφύλη* of **B** 765, or a

tightened string. In the former case the shipwright uses it to set a timber correctly; in the latter to cut a plank straight. The meaning, in either case, seems to be that the boundary between the two armies, which neither can pass, is maintained in a straight line. Probably the comparison is an interpolation. Neither **σοφίη** nor **σοφός** nor any of its derivatives occurs anywhere else in Homer.

415. **ἄντ'**: *i.e.* **ἄντα**, 'against,' as Π 621 etc. **ἀντί** is never used in this sense.—**ἔείκατο**: a sigmatic aor. from **εἶμι**. See *Gr.* 17. 5 (α).

418. **ἐπέλασσε**: **πελάζω**.

422. **ἀνεψιόν**: his father Klytios was Priam's brother.

426. **μή πω**=**μήπως**, 'in no wise.' The two forms were originally identical *cp.* **οὔτω** by **οὔτως**, and their differentiation is not complete in Homer. The use is also found in Attic.—**μάχης** with **χάζεσθε**.—**ἐν στείνει τῷδε**: 'in this strait'; *cp.* Θ 476 **στείνει ἐν αἰνотάτῳ**.

428. **νεῶν ἐν ἀγῶνι**: 'gathering of the ships.' The phrase recurs Π 239, 500, Τ 42, Υ 33, and indicates that the original meaning of **ἀγών** was *assembly*. This was specialised into 'assembly (or place of assembly) of spectators' at games, a stage which has been reached in Homer (Ψ *passim*, Ω 1), though the final transition to the sense of the *contest* itself is found only in Θ.

432. **ζαθέοισι**: 'divine.' Kythera was doubtless so called because it was the point from which the Phoenician worship of Aphrodite was, according to unanimous tradition, introduced into Greece.

437. **Τεῦκρε πέπον**: 'Good Teukros.' See on N 120. **δή**: 'now.'

438. *cp.* N 363. **ἐνδον ἐόντα**: 'while in our house.'

441. **τόξον**: 'skill in archery,' as B 827.

443. **παλίντονον** probably alludes to the form of the "Scythian" bow with a double curve, 'back bent' in the middle, so as to form a handle. Or it may mean simply *elastic*, springing back when bent.

447. **πεπόνητο**: 'was labouring with,' *i.e.* in difficulties with.

448. **ἔχε**: *cp.* N 679 n.

449. **χαριζόμενος**: 'making favour with'; he is apparently

going beyond his duty in order to display his zeal, and drives into the thick of the fight instead of hanging on the outskirts.

453. **κείν'** : *κεινά, κενά* : 'rattling the empty car.'

456. Astynooos is not to repeat Kleitos' disaster.

463. This episode recalls the prowess of Teukros as an archer in Θ.—**ὅς** : Zeus.

464. **ἐπὶ τῷ** : 'at Hektor.'—**ἐρύοντι** agrees with **οἱ**.—**παρεπλάγχθη** : 'was struck aside elsewhere'; N 578 n.

467. **ἐπὶ κείρει** : *cuts off*, 'thwarts.'

468. **ὃ τε** : adverbial acc., 'in that.' Gr. 38. 2 (α).

470. **πρώιον** : 'early this morning.' His bowstring had been broken by Hektor with a great stone the day before (Θ 327); but it is hardly probable that there is an allusion to that here, as Teukros does not refer explicitly to the incident. He has bound on a new string from excessive prudence.

476. **μὴ . . . ἔλοιεν** : not a wish, but, as **μνησώμεθα** shows, hortatory : Gr. 42. 2. 'Never (**μάν** emphasises) without a struggle, though they conquer us, let them take the ships.' **δαμασκάμενοί περ** = *κἄν δαμάσωνται*. Cp. Θ 512, X 304.

480. **κυνέην** : Appendix A. 7 *ad fin.*

481 = Λ 42. It is omitted here by nearly all the mss.

491. **ἡμὲν ὅτοιςιν** : 'both (in the case of those) to whomsoever.' **κῦδος ὑπέρτερον** : 'the glory of victory.' So M 437.

492. **οὐκ ἐθέλῃσιν** : take closely together, 'refuseth.'

494-9. Famous lines, and quoted by Lykurgos *adv. Leocr.* 103.

495. **ἐπίσπῃ** : see on 551. In the present phrase the word has the meaning of *joining*, i.e. 'reaching,' an end; cp. the French *toucher à sa fin*.

498. **κλῆρος**. Evidently the right to join in the periodical division of the common land by lot among members of the community. This is reserved to a man's family after his death. Transl. 'allotment.'

502. **αἰδώς** : 'Fie!' a nom. used interjectionally for *αἰδώς ἔστω ὑμῖν*, cp. 561 n. Note that *αἰδώς* means *sense of honour*; it never = *disgrace*, like *αἰσχος* or *αἰσχύνῃ*. **ἄρκιον** (*ἀρκέω*) : *that on which one can rely*, 'certain'; 'now are we sure either to perish' etc., i.e. there is now a final crisis.

505. **ἐμβαδόν** : 'on foot,' a sarcastic taunt.

510. For the insertion of ἤ after τοῦδε cp. z 182 οὐ μὲν γὰρ τοῦ γε κρείσσον . . . ἤ, and Cic. *de nat. deorum* 1. 15, 38 *quod quid absurdius quam homines iam morte deletos reponere in deos?*

511. **ἓνα χρόνον** = ἅπαξ, *once*. The use exactly answers to our "three times" = thrice etc. 'It is better either to perish or win life **βιώναι** in strict sense of the aor.) once for all, than to be straitened' etc. **στρεύεσθαι**, *to be wrung, squeezed out*, vividly expresses the situation of the Achaians.

517. **πρυλέων** here, as in Λ 49, means 'footmen'; it sometimes means *champions*. In E 744 the meaning is very doubtful. Nothing certain is known of the origin of the word.

520. **ὑπαιθα λιάσεν** : 'slipped from beneath him.'

521. Apollo protects him as being, according to the legend, a diviner or priest.

526. **Λάμπος** : an abbreviated form of **Λάμπετος**, from which the patronymic comes.

529. The presence of the corselet is a clear evidence of the lateness of this portion of the book, and shows that we cannot at present have resumed the story of the **Μῆνις**, which some have thought began again at 515.

530. The **γυάλοιςιν** are the back and front plates of the corselet.

531. **Ἐφύρης** : not Corinth under its old name, but a town in Thesprotia. **Κελλήεντος** : there was also a Trojan river of the same name (B 839).

536. **κύμβαχον ἀκρότατον** : 'the crown at the very top,' i.e. the socket in which the plume was set; see *Feudispirae*. The word is an adj. in E 586 **ἐκπεσε δέφρον κύμβαχος**, 'head foremost.' For the etymology and cognate words see *Lexicon*.

538. **νέον φοίνικι φαεινός** : 'bright with its fresh scarlet dye.'

539. **εἶος** : *εἰως*.—**τόφρα δέ** : *δέ in apodosis*.

541. **στῆ δ' εὐράε** : 'he *came up* (the usual sense of this aor.) from the side.' It looks as though *ὠπ-αῖ* were a naval expression, *on the broadside*.

542. See on 529.

544. **ἐεικάσθην** : aor. from *εἶπι*. (*Gr.* 17. 5 (α)). Verbs of

going are elsewhere always followed not by the inf. but by the participle of the fut. We might read *συλήσονθ'*.

545. **ΚΑΣΙΓΝΗΤΟΙΣΙ** here includes cousins; Hiketaon, father of Melanippos, is Priam's brother.

547. **ὄφρα**: 'whilom,' till then.—**εἰλίποδας**: *vulvantes pedes*, an attempt to describe the gait of an ox, in which "each foot as it goes forward describes a segment of a circle" (Merry).

549-51 = **N** 174-6.

554. **ἀνεψιόο**: for the form of the gen. see *Grr.* 5.

555. **ἔπουσιν**: 'handling.' The simple *ἔπω* occurs only here and **Z** 321 *περικαλλέα τεύχε' ἔποντα*. The root *sek*, which appears in Greek as *ἐπ* (Lat. *sec*, cp. *sequor*), means 'laying hand to' a thing, and in the middle voice 'joining one's self to' a person, i.e. *accompanying*. *ἄπτω* (*attach, touch*) is probably a parallel formation.

557. Observe the change of subject and object: **κατακτάμεν**, 'till we slay them'; **ἐλέειν**, 'they take.'

561. **αἰδῶ ἑέσεε**: 'set the thought of shame in your hearts, and fear shame each before other.'

563. **αἰδομένων**: 'of men that thus fear shame.' Cp. **N** 122 n.—**πέφανται**: *φένω*.

566. **φράσαντο**: 'fenced in the ships with a wall of bronze.' **N** 130 n.

571. **εἰ . . . βάλοιεα**: 'if thou could'st but smite!' This is equivalent to a wish. Sentences of this kind are strictly conditional *protases* with the conclusion suppressed. They are common in most languages. The prevailing theory, by which the *εἰ, εἴθε, εἰ γάρ* are regarded as interjections preceding an optative of wish, has been shown by Prof. Goodwin to be untenable (*M. and T.* Appendix I.). Cp. **K** 111.

573-5 = **Δ** 496-8.

574. **κεκάδοντο**: *χάζομαι*.

575. **ἀνδρός**: causal gen. Transl. 'when they saw the man make his cast.'

580. **τόν** is obj. of **βαλῶν**: 'striking which the hunter hits his mark.'

586. **ἔτρεσε**, as usual, implies the actual movement of flight; 'he fled.'—**κακόν**: 'mischief.' Not "conscious of having done *wrong*." Such a feeling is hardly to be looked for in wild beasts. Virgil, imitating the passage (*Aen.* 11. 809-19), has *conscious audacis facti*.

587. **Βουκόλον ἀμφὶ βόεcci** : 'a herd that tends the cattle.'

592. It has been pointed out in the *Introductory Note* that this is probably the line with which we again enter upon the story of the **Μῆνις** : it will then follow immediately after the end of **Λ**. It is obvious that the words used gain greatly in force if we suppose that this is the first attack on the ships by the Trojans, and not merely a fresh spurt after many assaults.

593. **ἐφετμάς** : the 'behests' which Zeus had laid upon them, not in direct words, but in his own counsel, as is explained in what follows.

594. **εέλγε** : **N** 435 n.

598. **ἐξαίσιον** : *going beyond measure* (αἶσα, cp. 207 n.), 'extravagant,' 'wild.' The poet thus speaks explicitly as a Greek partisan.

599. **τὸ γὰρ μένε** : 'for *this* was Zeus awaiting, (viz.) to see' etc.

601. **ἐκ γὰρ δὴ τοῦ** : 'for thereafter it was his intent then' (θά) etc.

607. **γίγνεται** : 'sprang.'—**τῷ δέ οἱ ὄσσε** : the **τῷ** marks contrast, 'and again his eyes.' Cp. *Gr.* 37 *vers. fin.*

610-4. Spurious. The addition of **Ἑκτορος** is quite needless. Zeus is on Ida, not *ἐν αἰθέρι*. **μοῦνον ἑόντα** is a strange expression, as Hektor has the whole army with him. The prophecy of the future course of the war is against epic practice (cp. 64 n.), nor is it in accordance with the usual theology that Athene should appear as carrying out the designs of fate. The lines break the continuity of the passage, and are at best but a weak repetition of what has been said just before.

616. **τεύχε' ἄριστα** : 'stoutest harness.'

618. **Ἰχχον κ.τ.λ.** : 'for they kept them close compacted like a wall, even as a rock.' See on **N** 488. **πύργος** properly means a fortification, not solely in our sense a *tower*. Cp. **M** 258, 332, **Δ** 331 (where it should have been explained 'in line' rather than 'in column,' as is clear from **M** 43, for hunters do not attack in column).

619. **ἡλίβατος** : 273 n.

621. **τροφόεντα** : 'swollen,' lit. *nourished to full size* (cp. *altus* from *alo*). So **Λ** 307 *τρόφι κῶμα*, and **ἀνεμοτρεφές** below. —**προσερεύεται** : cp. **P** 265, **Υ** 403. In the latter passage the meaning is clearly 'roar,' *rug-ire*. When used of the sea-waves

it is indifferent whether it is taken thus or in the derived sense *ruct-are*.

622. **φέβοντο** : **N** 102 n.

623. **πάντοθεν** : with **λαμπόμενος**.

624. The simile is "two-sided," beginning with the comparison of Hektor's onslaught to a wave, and developing the comparison of the terror of the Argives to that of the sailors.

625. **ὑπαὶ νεφέων** seems best taken as equivalent to an adj., 'reaching up to the clouds' ; the literal sense being simply *under the clouds* : cp. **Π** 375 ὑψι δ' ἀέλλα σκίδναθ' ὑπαὶ νεφέων.

626. **ἀήτη** : all the mss. except one have ἀήτης, but this, Aristarchos says, is an error arising from ignorance of the fact that δεινός may be used as fem., like κλυτὸς Ἴπποδάμεια **B** 742.

628. **τυτθὸν κ.τ.λ.** : 'for but by a little are they swept on out of the jaws of death.'

630. The construction of **ὃ γε** is forgotten in the course of the simile, and the comparison is given a slightly different turn in 636.

631. **εἰάμενῃ** : 'lowland' ; apparently for * ἡσαμένη. Cp. ἡμένῃ ἐν χώρῃ Theokr. 13. 40.

632. **νομεύς** : sc. ἐστίν.

633. **φονῆσιν** : 'slaughter,' i.e. the rescuing from slaughter.

635. **ὁμοστιχάει** : 'goeth abreast with.' The herdsman, walking with the van or rear of the herd, cannot keep a guard on all at once, and so the lion surprises him.

636. **ὑπέτρεσαν** : 586 n.

639. The name **Κοπρεύς** (κόπρος, *dung*) is evidently intended to express contempt.

640. **ἀγγελίης** : **N** 252 n. The story was that Eurystheus feared Herakles too much to meet him face to face, and for safety's sake lived in a huge jar sunk in the ground. - **βίη** : for the dat. cp. **B** 786 Τρωσὶν δ' ἄγγελος ἦλθε.

642. **παντοίας ἀρετάς** : 'in all manner of excellence.' -For the collocation of acc. and inf. in **πόδας ἠδὲ μάχεσθαι** cp. **A** 258 οἱ περὶ μὲν βουλήν Δαναῶν, περὶ δ' ἐστὲ μάχεσθαι, 'are chief of the Danaoi in counsel and chief in fight.'

645. **ἐν ἀσπίδος ἄντυγι ἄλτο** : 'as he turned backwards he sprang on to the rim of his shield.' The mss. give **πάλτο** (πάλλομαι), which cannot be right. The stages of the corrup-

tion would be ἀντιγ' ἑπαλτο (*i.e.* ἔπ-αλτο) to avoid hiatus, and then ἀντιγι πάλτο. A scholiast mentions ἄλτο (*i.e.* ἄλτο) as a variant. For the hiatus cp. A 532 εἰς ἄλα ἄλτο.

653. εἰσωποὶ δ' ἐρένοντο νεῶν : 'and they (the Argives) got in among the ships.' For εἰσωποί (which appears to have its literal meaning *looking into* weakened to no more than *into*, *in among*) see on ἐνώπια N 261.—περὶ δ' ἔσχεον κ.τ.λ. : 'and the topmost ships that had been first drawn up girt them round.'—πρώται : the topmost row would of course be drawn up first.

654. τοὶ δέ : the Trojans.

655. Ἀργεῖοι δέ κ.τ.λ. : 'and the Argives gave way from the ships, even perforce, that is, from the first row.' πρωτέων here means the first to which the Trojans came.

656. αὐτοῦ δέ κ.τ.λ. : 'but there (where they had now retired to) by the huts they stood their ground all together, and scattered not throughout the camp.' We may suppose that the mass of the huts stood behind the topmost row of ships, while the rest of the ships were nearer to the sea.

659-73. No doubt an interpolation. If we are right in our theory of the **MĀNIC** this will follow at once ; for in the **MĀNIC** Nestor is still sitting in his own hut with Machaon, as we left him in Λ ; we have heard nothing of his returning to the field. But there is no lack of other arguments. The appeal of Nestor is far from clear ; when he speaks of children, wives, possessions, and parents, we suppose that he means "if you do not fight manfully now, you will never see them again." But this clearly does not suit the appeal by dead parents as well as living ; nor is it easy to see how any appeal can be made 'for the sake of' the dead. It cannot mean to save the honour of the family name ; for then how can he appeal for possessions ? Again in 668 we are told there is 'a wondrous cloud of mist' about, so that the foes have not been able to see one another hitherto. Of this there has not been the slightest hint before, and the whole description of the battle is quite inconsistent with any such idea.

661. See on N 121. The addition of ἄλλων ἀνθρώπων here shows the origin of the Homeric αἰδώς, which is elsewhere used absolutely. So we have ἀνθρώπων νέμεσιν χ 40. Transl. 'a fear of shame before other men.'

666. τροπάσασθαι : most mss. have τροπᾶσθαι, but two have preserved the uncontracted form (more correctly τροπάσασθαι).

670. **δομοίῳ** : **N** 358 n.

672. **Ἕκοι** refers to the Greeks who are the subject of **φράσσαντο**.

673. This line contradicts 675 ; the Greek host is at the moment not fighting at all (see 655), but rallying for a fresh effort amid the huts.

675. **ἀφέσταναν** : 'stood apart' from one another in detached groups between the ships ; opposed to **ἐφέσταναν**, 'stood close,' 703.

676. **Ἰκρια** : the small deck at the bows or stern of the ship ; cp. **μ** 230, **ν** 75.—**ἐπῶχετο** : 'passed to and fro to the ships' decks' ; lit. *visited again and again*. Cp. **A** 31 **ἱστὸν ἐποιομένην**, 'passing to and fro before the loom.'

677. **νώμα δὲ εὐστόν** : 'and he plied a mighty ship's pole' ; see on 388.—**βλήτροισι** : the word does not recur in Greek, and we can only guess at its meaning. It may mean 'in lengths,' or 'with rings' or 'hoops.'

679. The picture evidently is this : the ships are quite low even when drawn up on land, and not too high for a man to jump on to them from beneath. Aias jumps first on to one ship, and then down again to the earth and on to another, according as he sees that his aid is needed. Thus we must understand the remarkable simile of the horseman. His feat consists in springing on to the back first of one horse and then of another, leaping from the ground each time, without stopping the team. It is not to be supposed that the feat is the same as that of the modern circus, where the rider leaps from one horse to the next without touching the ground between. Riding, strictly speaking, was evidently not known in Homeric times, or rather not, in the belief of the poet, at the time in which he places his story ; the only certain cases occur in similes.

680. **ἐκ πολλέων** : 'out of many,' i.e. picked horses, for his feat would be possible only with a carefully-matched team.—**συναίρεται** : aor. subjunct.

683. **ἔμπεδον** : 'surely,' without uncertainty.

684. **οἱ δὲ πέτονται** : 'while they fly on' ; *parataris*, *Gr.* 46.

689. **εωρηκτάων** : 'armed' simply. See Appendix A. 1.

691. **ἕνος** : 'flock.'

693. **Ἰεuce . . . ἀντίος αἶζας** : 'with a rush to meet him,' 'went straight for the ship' (on which Aias happened to be).

695. **χειρί** : of course metaphorical. Zeus has not come down from Ida.

700. **ἔφασαν** : 'deemed.'—**ὀλέεσθαι** : future ; *Gr.* 24.

703. **ἐφέσταν** : the word is used in **N** 133, **Π** 217, of men standing close in serried ranks ; it therefore here expresses very vividly the closeness with which the two armies 'stood up to one another.'

705. **ὠκυάλου** : may be (1) simply 'swift,' the -αλος being a mere termination ; or (2) *swift on the sea*, deriving from ἄλς, which gives a strange compound ; or (3) perhaps it is for ὠκύφαλος (the φαλ being from root *Feλ*, *roll, turn*, see on ἄλτο **C** 615 n.), and the meaning is 'swiftly turning.' Cf. ἀμφιέλισσα.—For Protesilaos see **B** 698 ff.

709. **ἀμφίς** : *apart*, 'at a distance.'

711. See on **N** 612. This line refers only to the Greeks.

712. **ἀμφιγύοις** : **N** 147 n.

713. **μελάνδετα**. The epithet probably refers to a wrapping of leather round the hilt, as on modern swords. This, if not originally black, would soon become so with use.

714. **ἀπ' ὤμων** : by the severing of the τελαμών with a blow on the shoulder, the sword being in its sheath.

716. **πρύμνηθεν** : 'by the stern.' See on **N** 383.

717. The ἄφλαστον is apparently identical with the κόρυμβα of **I** 241, the curved upright projection at the bow and stern of the ship, the Roman *aplustre*, which was finished off with an ornamental top, something like the figure-heads of our ships. In **I** *l.c.* Hektor declares he will cut these off, to carry away as trophies apparently. Cp. Herod. 6. 114 (Κυραίγειρος) ἐπιλαβόμενος τῶν ἀφλάστων νηός, τὴν χεῖρα ἀποκοπεῖς πελίκῃ πίπτει.

718. **οὔσετε** : aor. imper. ; *Gr.* 19. 2.

719. **πάντων ἄξιον** : 'a day that is quittance for all' that we have suffered.

721. **κακότητι** : 'cowardice.' There is no hint elsewhere of such an excuse for Hektor's backward strategy ; a different reason is given in **I** 352 ff. **γερόντων** : 'councillors,' as γέρονσι βουλευτῇσι **Z** 113. Cp. the Trojan δημογέροντες **Γ** 149.

724. **εὐρύοπα** : for the form see *Gr.* 4.

727. **βελέεσθιν** : since with his long ξυστόν he keeps them too far off for their spears to reach him.

729. **ερῆνουν ἐφ' ἑπταπόδην.** We can only guess what this 'seven-foot bench' was. It cannot be the raised bench on which the steersman sat; for this is the point from which Aias is driven away. It may be a raised gangway leading from the fore to the aft deck (676 n.). This would give Aias the standing ground which he needed when first driven from the after-deck. It would be longer than 7 feet, but may have been called the 'seven-foot,' because it would naturally be about 7 feet above the bottom of the ship, so as to give room for rowing and moving about beneath it.

730. **δεδοκμημένος :** 'on the watch'; apparently from a verb *δοκάω, cp. προσδοκάω, *look for*, and δοκ-εύω. For the meaning of the perf. see *Gr.* 39.

735. **ἄοσσητῆρας :** 254 n.

736. **ἄρειον :** better than the wall formed by the ships. There is clearly no allusion to any wall round the ships, for in any case, now that it had been passed by the Trojans, Aias could not be appealing to his men to hold it as their last resort; and in the following words the ships are evidently spoken of as the only wall they have, in contrast to the walls with towers which form the fortification of a town. But it is just such a wall "arrayed with towers" which has been described in the poems of the Third Stratum. Thus the words of Aias form an indirect proof that no such wall was known to the poet of the *Mēnis*.

738. **ἑτεραλκέα δῆμον :** 'a folk that could turn the tide of battle'; lit. *giving strength to the other side*. Herodotus uses *ἑτεραλκής* in the sense (easily derived from this) of *anceps pugna*, a battle where the tide *keeps turning*.

739. **θωρηκτάων :** 689 n.

740. **πόντῳ κεκλιμένοι :** 'resting on the sea,' with no other support or "base"; cp. Π 68.

741. **τῷ :** N 57 n.—**φόως :** 'safety,' as often.—**μειλιχίη :** 'in slackening from the fight.'

742. **ἔφεπε :** 'kept sweeping (or driving) away the enemy.' Cp. Λ 196 *ἔφεπε πείδιον*, 'drove the plain,' i.e. the men and horses on it.

744. **χάριν :** 'in obedience to Hektor who urged them on.'

745. **δεδεγμένος**—*δεδοκμημένος* of 730. This form is from *δέχομαι*, and the other may also be from the same root *δεκ*.

Π

INTRODUCTORY NOTE.—To those who have accepted the theory of an original Μῆνις, into which, among other parts, the *Embassy* in I has been subsequently inserted, the opening of the splendid Πατρόκλεια or *Prowess of Patroklos* in Π will offer no difficulty. In Λ Patroklos was sent by Achilles to ask after the wounded man whom Nestor was bringing into the camp. While he has been absent on his errand, things have moved apace. The whole Greek army has been driven back, as we have just been told in the latter part of O, till they are forced first upon the outer row of ships, and then among the huts which lie just behind. Only the indomitable defence of Aias still keeps Hektor at bay. All this has happened while Patroklos has been holding his colloquy with Nestor, and on the way back to Achilles has been tending the wounded Eurypylos. It is at a critical moment that he returns, at the opening of this book, to the hut of Achilles. It is but natural that, in the altered position of affairs, the comparatively unimportant question about which he was sent should not be mentioned; both have other things to think of than the state of a wounded man. Patroklos at once opens with the suggestion which Nestor has made to him, and to this Achilles, already repenting his wrath in the distress of the Greeks, readily yields.

But to those who hold that the *Iliad* from the first contained I as an integral part, this speech of Achilles offers insuperable difficulties. Three passages in it are inconsistent with the idea that an abject reparation for his fault has been offered by Agamemnon only a few hours before: 60 1, 'We will let bygones be bygones. No man may be angry of heart for ever'; 71-3, 'Swiftly would they flee and fill the water-courses with dead if mighty Agamemnon were but kindly to me' (see note); 84-6, 'That . . . they may return again the fairest maiden, and thereto add splendid gifts.'

That these passages are inconsistent with I is generally admitted, and those critics who think the two books stood side by side in the *Iliad* from the first have no valid resource but to declare that we must cut out the offending expressions as interpolated here. But it is an elementary principle of criticism that we must not reject anything in this way simply because it contradicts a theory; we must at least, if we cannot show other grounds for believing it to be an interpolation, give some plausible guess to show why it should have been inserted.

But no valid grounds have been alleged to show that the lines do not suit their place here, or bear any other marks of spuriousness. As to a reason for their insertion, not only can none be shown, but it is obvious that none can exist, short of a deliberate desire to introduce confusion into the poem. That such confusion should be introduced by the addition of I is intelligible enough; such a poem is its own justification, and to have it is worth some confusion. But nothing of the sort applies here; the lines in question are not in the least essential, and could easily have been cut out. The fact that they still exist is a striking proof of the conservative forces which guided the construction of the *Iliad* from its first elements.

Though this speech of Achilles may be regarded as sound, we do not go far before we come across another question which strikes almost as deep into the structure of the *Iliad*. It has been asked if all the lines which refer to Patroklos arming in Achilles' armour are not interpolated; whether he did not in fact start in his own arms, without any thought of being mistaken for his friend. Our conception of the story is so intimately bound up with the idea of the change of armour, that we are apt at first sight to regard such a question as absurd; but a little consideration will show that it is not so. To begin with, it will be remarked that if it was really the intention that Patroklos should be mistaken for Achilles, the result is a singular failure. It is true that when the Myrmidons first begin to pour out from their huts the Trojans are afraid that the 'swift-footed son of Peleus has cast away his wrath,' as they naturally might suppose from the appearance of his men; but there is not a word to say that they thought that Patroklos was Achilles himself. The only possible allusion to a disguise is in 423-4, where Sarpedon says, 'I will encounter this man, that I may know who he is that conquers here.' This only shows that, though not knowing who he is, Sarpedon does not at any rate take him for Achilles. Indeed, seeing that the Homeric helmet did not cover the face, any effectual concealment of the wearer's identity was absolutely impossible.

The whole history of the change is in fact contained in fifteen lines, all of which can be dropped out without leaving any gap. These lines are 40-43, 64, 134 possibly (see note), 140-44, 796-800. Even of these few lines, 140-44 are repeated bodily from T 388-91, and were rejected on independent grounds by Zenodotos, who rightly held that they were only in place in the latter book.

It is in itself remarkable enough that what seems to be at first sight a cardinal conception of the *Iliad* can disappear from the book where it should be most important, with the excision of so few lines ; but it is in the next book that we shall find positive evidence to support what so far has been purely negative. There we shall find that the only passage which represents Patroklos as wearing the armour of Achilles not only may be cut out, but must be, because it introduces hopeless confusion into a perfectly plain narrative.

Finally, we have no difficulty here in assigning the motive for the introduction of this idea of the change of armour. In C we have a splendid description of the making of the shield of Achilles : a poem which, like the *Embassy*, needs only its own beauty to justify its addition to the *Iliad*. But if Achilles was to have new arms, some means must be found for depriving him of those which he already possessed. The loss of Patroklos is ingeniously made into this means ; and the very slight additions by which the new conception is introduced again offer a striking proof of the reverence with which the new poets handled all that was before them, adding only a few lines, but changing nothing in the older structure. We have every reason to congratulate ourselves on the possibility of still recovering the primitive poem of the *Wrath of Achilles* without a gap.

The book contains also some rather important interpolations, which, as they do not affect its character as a whole, will be taken in detail in the notes. The most interesting of these are perhaps the passages where the wall is mentioned. The way in which these interrupt the narrative is a strong argument in favour of supposing the wall to have been originally absent from the story. Another considerable interpolation is the catalogue of the Myrmidons ; and the description of the death of Patroklos shows certain signs of having been tampered with. But, with the possible exception of the last, none of these need for a moment disturb our enjoyment of this grand piece of composition, the third act of the great drama of the **MÂNIC**.

1. **νηός** : the ship of Protesilaos, O 704.

2. Patroklos was last heard of in O 390-405 on his way back from Nestor to Achilles.—**παρίστατο** : 'was coming up,' the usual meaning.

3-4. These two lines are repeated I 14-5, being borrowed from here. The simile is that of the small but incessant trickling of a spring which opens on the face of a precipice, and

streaks it with dark lines (of lichen etc.) where the water, itself looking black, flows down.—**αἰγίλιος** : **N** 63 n.

7. **δεδάκρυσαι** : *Gr.* 39.—**ἦύτε κούρη**. This delightful bit of child-life is a worthy companion to the equally charming simile in **O** 362 of the child who makes sand-castles by the sea. It is by touches such as these that Homer goes to the heart of every age. The whole of this short speech is admirable; Achilles shows his angry triumph in bitter sarcasm, pretending not to be able to guess why Patroklos is in trouble, and ironically assuming that it must be because he has heard some bad news from home. The ruin of the Greeks is nothing to make him or his friends weep.

9. **εἶανοῦ** : here only for **εἶανοῦ**. The lengthening of the first syllable is doubtless due to the ictus. *Cp.* **Ξ** 178 n.

11. Notice **Πάτροκλε** by **Πατρόκλεις** (*ΠατρόκλεFes*) above. The former is the familiar shortened form like *Ἀλκιμος* by *Ἀλκιμέδων* etc.—**τέρειν** : **N** 180 n.

12. The questions are of course ironical. See *Introductory Note*.—**ἦέ . . . ἦ . . . ἦε** all—the Attic *ἦ*, the conjunction marking three disjunctive questions.

21. Notice the scansion of **υἰέ** as an iambus : *cp.* **A** 489, **P** 575, where again the first syllable is shortened. In the older Attic inscriptions **ύός** is used indifferently with **υἰός**. Here the **ε** is lengthened as coming before **υ** ; see *Gr.* 48.

24. **κέαται** : *κείνται*. *Gr.* 16. 7.

29. **ἔπλευ** : *ἔπλεο, ἔπλου*, from *πέλω*. *Gr.* 1.

31. **αἰναρέτᾱ** : ‘O thou of evil excellence.’ There is an oxymoron as in *δυσαριστοτόκεια* **C** 54. *Cp.* also the later compounds *αἰνόγαμος, αἰνόλεκτρος, Αἰνόπαρις* etc. The **ᾱ** of the voc. is lengthened by the ictus. **τί σευ κ.τ.λ.** : ‘what profit shall any other have of thee, howe’er so late he be born?’ *i.e.* till the end of time.

33. **ἵππότα** : *Gr.* 4.

34. **γλαυκή**. The word recurs only in *γλανκῶπις* and *γλανκίων* (**Υ** 172, of the eyes). It probably means only *gleaming*, ‘hard glittering’; though perhaps the “grey” sea would better give the idea of the merciless element, sunless and wind-swept.

35. **ἡλίβατοι** : **O** 273 n.

36-45 = **A** 794-803. The lines must be interpolated in both

places with the whole idea of the exchange of armour. See *Introductory Note*.—Transl. 'But if in thy heart thou be shunning some oracle of the gods, and the lady thy mother hath told thee some (such) oracle from Zeus.' καὶ τίνα is by *parataxis* for ἤν. *Gr.* 46.

38. ἀλλ' ἐμέ περ πρόσ: 'nathless send forth *me*.'—ὄπασσαν: ὀπάζω. For the doubled *c* see *Gr.* 19.

39. φόως: O 669 n.—For ἦν γένωμαι and αἶ κε in 41 see *Gr.* 44. B. 3.

41. ὕκοντες: *deeming thee like him*, 'mistaking thee for him.'

43. τειρόμενοι: closely with ἀναπνεύωσι, 'may have pause from toil.'

46. The short vowel before λισσόμενος is not found again in the *Iliad*. The λ was probably once preceded by another consonant, though we cannot tell what it was. In the *Odyssey* a short vowel is found in eight passages. The repetition of the peculiarity in the next line probably indicates that the couplet is of later origin; the lines are quite superfluous here, and would even be better away.—ἔμελλεν . . . λιτέσθαι: 'twas like he had been asking death for *himself*.' See Appendix B.

52. τότε: best taken as an adverbial acc. anticipating the clause ὁππότε κ.τ.λ. 'Tis for this that sore grief cometh to my heart, (viz.) when (=that) a man.'

53. τὸν ὁμοῖον: in birth and worth; but κράτεϊ προβεβήκη, 'excelleth in *power*,' as πλεόνεσσιν ἀνάσσει A 281. ἀμέρσαι: in the literal sense, to 'deprive of his μέρος or portion,' *expertem facere*. This verb ἀμέρδω is to be distinguished from ἀμερδεν, *blinded*, N 340.

54. ὃ τε: 'for that,' *because*. *Gr.* 38. 2.

55. πάθον ἄλγεα θυμῷ: cp. I 321 ἐπεὶ πάθον ἄλγεα θυμῷ | αἶν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν, which shows that it is to be taken of sufferings undergone in war.

57. πόλιν: Lyrnessos, B 690.

59. Cp. I 648 ὥς μ' ἀσύφηλον ἔρεεν | Ἀτρεΐδης ὥς εἴ τιν' ἀτίμητον μετανάστην. Of course the μετανάστης here also is Achilles himself, but the omission of the μ', which might have stood before ἄψ or ἔλετο, is very harsh. Transl. 'worthless outlander,' a settler from abroad.

60. προτεύχεαι ἔασομεν: lit. *let us allow those things to have been done before*, "done and done with" as we say; 'let

bygonēs be bygonēs.' Achilles uses the phrase again in C 112, T 65.—**ἦν**: the common use of the imperf. to express the contrast of a past belief with the reality: 'it was not possible, it seems.'

61. **ἔφην**: 'I deemed,' as often.

64. This line evidently belongs to the interpolation of the exchange of armour.

66. **εἰ δὴ**: 'if (*i.e.* since) at last.' No doubt of the fact is implied.—**ἀμφιβέβηκε**: 'is come about.'

68. **κεκλίεται**: O 740 n. For the form see *Gr.* 16. 7.

70. **μέτωπον**: 'the front,' *i.e.* front part. Nothing like a visor is implied; see Appendix A. 7 and *Frontispiece*.

71. **τάχα**: N 676 n.—**ἐναύλους**: cp. Φ 283. The word apparently means *torrent-beds*, but does not seem to occur in this sense after Homer. The reference must be to the gullies in the open plain, whither Achilles means that he would drive the Trojans from the camp to slay them.

72. **εἰ . . . εἶδεῖν**: 'were Agamemnon to be kindly to me.' As to the bearing of these words on the date of I see *Introductory Note*.

73. **ἀμφιμάχονται**: 'fight (round) about the camp.' Not *fight for*, which would require the gen.

77. **Ἔκτορος**: supply ὅψ from preceding line. The metaphor of **περιάγνυται**, 'breaketh round me,' is not clear; perhaps it is from the breaking of the wave upon the beach.

79. The picture is consistent with the supposition that the original **μάχη ἐπὶ ταῖς ναυσὶν** was comparatively brief and knew nothing of the wall. Only the foremost ranks of the Trojans are fighting at the ships, the mass of them still cover the plain.—**νικῶντες**: 'victorious over,' = *νενικηκότες*. The same use of certain presents is common in Attic, especially *νικάω* and *ἀδικέω*.

81. **πυρός**: *Gr.* 31. 3.

83. **ὥς τοι κ.τ.λ.**: 'even as I shall put into thy mind the sum (essence) of my bidding.' So I 625 **μύθοιο τέλευτή**. What the **μύθου τέλος** is, is stated in 87-90.

84. **ὥς ἦν**: final, *Gr.* 44. B. 4.

85. **ἀτὰρ . . . πόρῳσιν**. All this has been actually offered in I.

86. ἄψ ἀπονάσσωσιν (ἀποναίω): 'may send back again,' lit. *remove back again from her present dwelling*.—ποτί: πρὸς, *moreover, besides*.

87. ἰέναι: inf. for imper.: 'when thou hast driven them from the ships, come back again.' So λιλαίεσθαι and ἡγεμονεύειν below.

90. ἀτιμότερον . . . εἴσεις: a causal clause added paratactically; *Gr.* 46. The meaning is 'for (by so doing) thou wilt rob me of my recompense'; they will not give him the τιμή he desires. The heroic (Homeric) point of honour, unlike that of mediaeval chivalry, is not abstract; it requires to be realised in the shape of ransom or material recompense. Cp. 85-6 above and A 158. Achilles means his friend to save the ships, but not to relieve the Greeks from the stress of battle.

94. ἐμβήη: 'come upon the field.'

95. τροπάσθαι: for the form see on O 666. For the infinitives cp. 87 n.—φάος: O 669 n.

96. We should read τοὺς δ' ἑάν, both on account of the synzesis, and because the τε has no place here.

97-100. This final outburst was condemned by Aristarchos, whom most recent editors have followed. The chief argument is that the expression is too outrageous even for Achilles; even he cannot really wish all the Argives to perish. But as a mere piece of rhetoric, not spoken in earnest, but intended to show the depth of Achilles' resentment, it is surely permissible.

99. νῶιν (so MSS.) cannot be a nom., and we must read νῶι with the ι lengthened by the ictus. ἐκδύμεν is an opt., the ι characteristic of the mood being absorbed into the υ on account of its similar character. See on 21. Similarly we have ι 377 ἀναδύ-η for ἀναδυ-λη.

100. ἱερὰ κρήδεμνα: 'sacred diadem' of wall and towers. Cp. B 117 πολίων κατέλυσε κάρηνα.

101. The story now returns to Aias as he was left at the end of O. It would appear, however, that he is no longer on the ship of Protesilaos, and he has laid aside the ξυστὸν ναύμαχον for his ordinary weapons.

105. ἔχε: 'kept up'; cp. C 495 βοὴν ἔχον.

106. φάλαρα: Appendix A. 7; and see *Frontispiece*. ὤμων: adverbial. The shield-baldric passed over the left shoulder; see Appendix A. 1.

108. ἀμφ' αὐτῷ πελεμίσαι: 'to shake it on this side or that of him.' Cp. the epithet ἀμφίβροτος, applied to shields, and see Appendix A. 1.

109. ἀργαλέω ἔχει ἄσματος: 'was distressed with labouring breath.'

111. κακὸν κακῷ ἐστήρικτο: 'trouble was laid upon trouble.'

112. The appeal to the Muses fitly introduces what is really the turning-point of the whole *Iliad*.

113. θή: 'now.' Gr. 45.

115. καυλόν: N 162 n. — ὀπισθεν: 'behind the point.'

117. αὐτως: with κόλον, 'just a headless spear in his hand.'

119. γνῶ . . . ῥίγησέν τε: 'recognised and shuddered at'; cp. E 351 ῥιγῆσεν πόλεμον.

120. ὅ: 'how that (Gr. 38. 2) Zeus had utterly cut off his skill in war.'

123. τῆς κατὰ κέχυτο: 'spread down over.'

124. ἄμφεπεν: 'lapped round,' surrounded as with hands; see O 551 n. Cp. also C 348.

126. ἵπποκέλευε: only here and 584, 839. It is probably connected with κέλευθος, 'that farest with horses,' like ἀκόλουθος. It would be natural to connect the word with κέλευω, *urging on horses*, but then the form must be ἵπποκελευτά (or ἵπποκελευστά). φυκτά: neut. pl. as an abstract noun; 'flight be no longer possible.' See on Ξ 98.

127. θή: 'at last.' See Gr. 45.

129. κε ἐγείρω: 'then' or 'now,' = *under the circumstances*. Gr. 44. A. 1.

130. κορύσσετε: in general sense of arming, though derived from κορύς. So θωρήσσομαι *passim* (for the original sense of θώρηξ see Appendix A. 2).

131. For the armour generally see Appendix A.

133-4. An interpolation introducing both the corselet and the exchange of armour.

134. ἀστερόεντα probably means adorned with star-like ornaments. The adj. is used elsewhere only of the sky, except C 370 of the house of Hephaistos. In Ψ 885 a cauldron is called ἀνθεμόεντα.

141-4 = T 388-91. If, as supposed, that passage belongs to the original poem, these lines, together with 140, are evidently inserted by the author of the exchange of the armour to show how it was that the famous spear had not been lost with the rest of the arms.

143. There is evidently a play on sound between *πᾶλαι* and Pelion, as well as in the allusion to Pelens, though he is not actually named.

145. *ζευγνύμεν*. The long *υ* is perhaps due to the ictus; cp. *ἔμειναι* T 365. Patroklos, while himself Achilles' charioteer, has his own charioteer Automedon.

148. *καί*: 'also,' besides what has been told before.

150. *ἄρπυια*: 'the Harpy,' lit. *Snatcher*. The Harpy in Homer must not be confused with the foul misshapen creatures of later legend, with which we are familiar from the *Aeneid*. In Homer she is simply the personified storm-blast, and is thus a fitting mother for a fleet steed. She appears only here in the *Iliad*. In the *Odyssey* the *ἄρπυιαι* are identical with *θύελλαι*. The oldest form of the name is *Ἀρέπυια*, found on an archaic vase from Aegina and further attested by the *Et. Mag.* This could be restored in all the Homeric passages. See on T 234.

152. This, with the exception of Θ 87 (a quite late passage), is the only mention in Homer of the *παρήορος*, 'trace-horse.' He was not harnessed to the yoke like the regular pair, but ran at the side in traces, which formed his only attachment. He would act as a reserve in case one of the pair in the yoke were killed.

153. *Ἡετίωνος πόλιν*: Thebe; Z 397.

156. *σὺν τεύχεσιν*: cp. 279, Soph. *O.T.* 17 οἱ δὲ σὺν γήρε βαρεῖς, and Virgil's *madida cum veste gravatum*. The verb of οἱ δέ is *ῥώοντο*, 166. The following elaborate simile is unique in giving us two distinct pictures, first the rending of the body, and then the rush to the spring. Details of the comparison must not be pressed; the point of it lies in the words *τοῖσιν τε περὶ φρεσὶν ἄσπετον ἄλκή* and *ἐν δέ τε θυμὸς στήθεσιν ἄτρομός ἐστι*. The wolves are fearless because their bellies are full (see on 163); and the Myrmidons are equally fearless.

157. *περὶ*: 'within.' For this sense of *going round inside*, and so *filling*, cp. X 95 *ἐλίσσόμενος περὶ χειρὶ*, of a snake 'coiling itself round (inside) its nest,' and the phrase *περὶ κῆρι* N 206 n.

160. ἀπὸ κρήνης: with λάψοντες.

162. φόνον αἵματος: *gore* (shed blood) *consisting of blood*, i.e. 'bloody gore'; but the phrase is a strange one. — ἐν δέ τε θυμός κ.τ.λ.: 'and the spirit in their breasts is fearless, for their bellies are full.' περιστένεται is best taken with the ancient scholars as στενοχωρεῖται, *has no room left in it*; cp. Φ 220 στενόμενος νεκρέσιν of the river 'cramped with corpses.' The words περιστένεται δέ τε γαστήρ presents no difficulty if taken as a causal clause introduced, by *parataxis* (*Gr.* 46), with δέ instead of γάρ. It is true that wolves are, as a rule, cowardly when their bellies are full, but this objection remains in θυμός στήθεσιν ἄτρομός ἐστι, however we take περιστένεται. Some editors feel the difficulties of 160-3 so strongly that they would excise the lines. They certainly spoil the previous picture; but on the other hand their poetical power seems much beyond that of the ordinary interpolator.

168-211. There are numerous reasons for thinking this Catalogue of the Myrmidons a later addition. Phoinix, who appears in it, has already been recognised in the *Embassy* of I as a very late recruit to the *dramatis personae*. The other chiefs, in spite of the circumstance with which they are announced, do not reappear in the sequel. The speech of Achilles contains some curious phrases, and among them one that has all the appearance of a false archaism.

170. It is impossible to say whether the κληῖδες were the *rowers' benches* or the *thole-pins* on which the oars worked, and to which they were attached by a leathern loop or strap, called τροπός

172. χημαίνειν, 'to give command,' is epexegetic of the whole preceding line.

173. Unless the whole passage is as late as the θώρηξ-interpolations, we must translate αἰολοεώρῃς 'with flashing armour'; cp. χαλκεοθώρηκες Δ 418. The μέτρη may be referred to.

177. ἐπὶ κλήσιν: *nominally*, 'by repute.' Elsewhere the word is always used in Homer of a nickname. With Βώρω supply τέκε. The parentage of Menesthios and Eudoros, each the son of a god, though his mother has afterwards wedded a mortal, affords a good instance of the simple device by which divine origin is reconciled to legendary pedigree. It is commonly the old family god, in the last resort perhaps a *totem*, who is thus brought into the family tree. It will be seen that Menesthios must have been nephew to Achilles.

178. ἀπερείσια : by metathesis for ἀπειρέσια — ἔδνα : N 366 n.

180. παρθένιος : 'the son of a girl unwedded.'—χορῶ καλή : the words together form a single epithet like βροχὴ ἀγαθός.

181. ἀργεῖφόντης is traditionally explained 'Slayer of Argos'; but Homer does not appear to have known this legend of Hermes, which may have arisen from popular etymologising. It more probably means 'the Swift-appearing One,' a fitting name for the fleet messenger. Forms from φεν- (*slay*) and φαν- (*shine*) are often identical.

183. χρυσηλακάτου : 'of the golden arrows.' Hesychius explains that ἡλακάτη, which later meant *distaff*, originally denoted the reed of which an arrow was made. Artemis has nothing to do with the distaff. κελαδεῖνῆς : 'shouting in the chase,' from κέλαδος, *noise*.

185. ἀκάκτα is probably an ancient and non-Greek title; for, according to Pausanias, it seems to have been connected with the Pelasgian worship of Zeus Lykæon in Arcadia. It was naturally referred by the Greeks to ἀκακος, 'not harmful,' but most likely this has nothing to do with the original name.

186. πέρι ταχύν : 'exceeding swift.'

187. μογοστόκος Εἰλείθεια : both words are of doubtful origin and meaning. The former may be translated 'helping in labour.'

188. πρό : 'forth.'

190. ἀγάγετο : the mid. is regularly used of taking home a wife.

191. Φύλας : her father, 181.

200. Notice μή with aor. imper. instead of subjunctive.

201. ἀπειλεῖτε : imperf.

202. This is the only certain case in Homer where ὑπό with the acc. is used in a temporal sense. In later Greek it is not uncommon, but means *about the time of*, not 'during,' as must be the case here.

203. χόλω c' ἔτρεφε : 'fed thee on bile,' not milk. Elsewhere throughout Greek χόλος means only *anger*; the form for *bile* being χολή. The two were originally identical.

207. μ' may be for με ('ye said *of me*') or μοι ('ye said *to me*').

208. ἔης: an indefensible form for ἦς, apparently invented on the false analogy of οὖν of the mss. in B 325. But οὖν itself should be οἶ. Cp. N 788 n.

209. τις: 'a man,' i.e. each man.

212. The Μᾶνις is here resumed.

215-7 = N 131-3.

218. εωρήσσεσθον: were entering the battle'; see on T 329.

221. ἀπό with ἀνέωγε: 'took off and opened.'

223. ἄγεσθαι: 'for him to take.'

224. οὔλων: 'woolly'; connected with *vellus* (οὔλος for *φόλος*, *woollen*). The τάπητες are rugs or blankets used chiefly for bedding; cp. Ω 645.

225. οὔδέ τις ἄλλος κ.τ.λ. The meaning is clear, though not very exactly expressed: he allowed no man to drink from it, and himself used it only for libations to Zeus. The sentence starts as though it were to be "none other drank from it, whether man or god, save Zeus alone"; but for the violent metaphor of a god drinking from the cup there is substituted the literal libation which typified the god's draught. — ὅτε μὴ: 'except.'

228. It would seem that the disinfecting power of sulphur fumes was recognised even in Homeric times. After the slaughter of the suitors in the *Odyssey* the hall is purified with sulphur (χ 481): 'Bring sulphur, old nurse, that cleanses all pollution; and bring me fire that I may purify the hall with sulphur.'

230. ἀφύσκατο: 'ladled out' from a κρητήρ, which, we must suppose, stood always full in his hut.

231. μέσῳ ἔρκεϊ: 'in the middle of the court,' where stood the altar of Ζεὺς Ἐρκειος. The hut is regarded as possessing the forecourt of the ordinary Homeric house.

232. τερπικέραυνον: 'hurler of the thunderbolt,' from τερπ- = τρεπ- by metathesis, root *tark*, Virgil's *qui fulmina torquet*. This derivation is far preferable to the ordinary *rejoicing in the thunderbolt*. There is no other instance in Homer of such a "subjective" epithet of a god; ἰοχέαιρα, which has been compared, is from χέω, not χάίρω.

233. The appeal to the Pelasgian Zeus at Dodona instead of to the Olympian is most remarkable. It is no doubt related to his local connexion with Thessaly, which, however hard it

may be to explain, seems established beyond a doubt by the place which Dodona takes among Thessalian towns in the catalogue (B 681). It is, therefore, as a Thessalian that Achilles prays to him. The worship of Zeus at Dodona bears every trace of the hoariest antiquity, and from this passage it would seem that it must have succeeded, on the same site, an older Pelasgian worship of some god whom the Greeks identified with their own Zeus. So the Pelasgian divinity Lykaon was in later times worshipped as Zeus Lykaon. The *Helloi* sleep on the ground and do not wash their feet, as preserving the habits of a more primitive time, with the conservatism which marks all cults. We have a curious survival of the same idea in the rule that the bedstead of the Flamen Dialis was smeared with fine mud (Frazer, *Class. Rev.* ii. 322). The name *Helloi* or *Selloi*—for it is doubtful whether we should read **Ἑλλοί** or **Ἑλλοί**—is in itself remarkable, for it is in all probability the original name of the *Hellenes*, though we are unable to trace the growth from the one to the other. But it is likely enough that the Hellenes took their national title from a name so closely connected with their most ancient place of worship. It must also be noticed that Achilles is not only a Thessalian, but a *Hellen* in the narrower sense of the word, so that we may have here another link between him and the Dodonean Zeus.

235. **κοί**: nom. pl. of **σός**: 'the Helloi that are thine own people.'

236-8 = A 452-4, where Chryses uses them in his prayer to Apollo.

236. **ἡμὲν δὴ ποτε . . . ἡδ' ἔτι καὶ νῦν**: 'as once ere now . . . so again even now.' The reference is to the prayer carried by Thetis to Zeus. A 407 ff.

239. **νηῶν ἐν ἀγῶνι**: O 428 n.

243. **εἴσεται**: future for the more usual subjunct. in a final clause.—**ἐπίσθηται**: 'shall be found to have skill to fight even alone.'

244. **ἢ οἱ τότε**: 'or whether his unconquerable hands rage then only, when' etc.

248. **τεύχεσι**: perhaps an allusion to the exchange of armour. In that case it must be rejected, though in itself clear of offence.

259-77. There is considerable probability that this passage is interpolated. 278 follows more naturally on 258, and as the actual charge on the Trojans is narrated in 258, it is not suit-

able place for a pause in the story. Further, the passage from 267-77 is almost entirely made up of "tags" from other parts of the *Iliad*. Again αὐτίκα . . . ἐξεχέοντο 259 (and ἐκ νηῶν ἐχέοντο 267) seems hardly in place *after* ἐν Τρωσὶ ὄρουσαν. Also the simile itself seems to have been revised; in 260-2 the wasps are aroused by wanton children, in 263-5 by an innocent wayfarer.

260. ἐριδμαίνωσιν ἔθοντες: 'tease as is their wont.'

261. αἰεὶ . . . νηπίαχοι: 'with childish folly ever tormenting them in their wayside nests.'

262. εὐνὸν δέ κ.τ.λ.: the clause is explanatory of νηπίαχοι, and the δέ is by *parataxis* (*Gr.* 46) for γάρ. It is not clear whether the subject of τιθεῖσι is the wasps (which seems preferable) or the children.

263. The conjunction of ἄνθρωπος with another subst. is as rare as that of ἀνὴρ is common.

264. οἱ δ': δέ *in apodosis*.

266. τῶν . . . κραδίην: *their heart*, 'a heart like theirs.'

271. ὥς ἄν τιμῶμεν (subjunct.): *Gr.* 44. B. 4.

272. θεράποντες: *sc.* ἄριστοί εἰσι.

273-4=411-2. They are hardly appropriate here where Patroklos is going to aid the Greeks, whereas in their original position they are a threat. — ἄτην. Agamemnon's 'infatuation' is several times alluded to. The word properly means the *blindness of soul* which the gods send on a man who is to sin. — ὅ τε: 'in that'; *Gr.* 38. 2.

281. ἐλπόμενοι (nom. by *constructio ad sensum*): 'supposing': see O 110 n. — 281-3 are possibly an interpolation belonging to the exchange of armour, which never has any effect but what we see here. 283 in the real epic style should mean that the men took to flight; but here they hold their ground till 294.

287-8. See B 348-9. Pyraichmes has not been elsewhere named.

289. ὧμον: adverbial.

290. ἀμφιφύβησεν: *Gr.* 16. 6.

294. φύβησεν: 'fled'; N 102 n.

296. Probably interpolated from M 471. The repetition ὁμάδω . . . ὁμαδος is very awkward.

297. The sudden gleam of hope is magnificently compared to a rift in the clouds hanging about a mountain peak, as though a cleft were opened into the very heart of heaven. Cp. Θ 557 ff., where two lines from here have been borrowed; it is impossible not to feel how far more graphic and "inevitable" they are here.

300. οὐρανόθεν δέ κ.τ.λ. : *parataxis*, 'as from the heavens above the mighty sky is rent asunder.' The passage is splendidly rendered by Tennyson :—

"And every height comes out, and jutting peak
And valley, and the immeasurable heavens
Break open to their highest."

See also on Θ 555.

304. προτροπάδην is the emphatic word. Although the Trojans are repulsed (φόβηθεν 294), they are not yet 'in headlong flight,' and the Greeks dare not relax their efforts—just as the clouds are not cleared away by the rift in their midst.

305. ἀνάγκη : 'perforce,' not from any anxiety to escape.

311. οὔτα : *Gr.* 18 (α).

314. ἔφην κ.τ.λ. : 'was too quick for him and struck his thigh' (lit. *base of the leg*). For ὀρεζάμενος with acc.—*reach* in the sense of 'strike,' cp. 322, Ψ 805.

317. ὁ μὲν : as though ὁ δὲ Θρασυμήδης were to follow; but in 321 the construction is altered.

321. τοῦ is gen. after ὤμων, which is governed by ὀρεζάμενος (314 n.), οὐδ' ἀφάμαρτεν being parenthetical.

324. θρύψ' ἀπὸ μυώνων : tore away from the muscles that join it to the shoulder. ἄχρις : *utterly*; 'and utterly struck away the bone,' i.e. the arm came clean off.

326-9. These lines are suspicious as containing several unusual expressions. -βήτην εἰς ἔρεβος is a phrase that does not recur; ἀκοντισταί recurs only in c 262. Ἀμισώδαρος is not named in the other passage which speaks of the Chimaira (Z 179-83), which is apparently a wild beast, and not one 'nurtured' by a human being. The name Amisodaros is evidently a genuine non-Greek name from Asia Minor; for we hear of a Karian in Herodotus with the very similar name of Pixodaros. Cp. also the Trojan Pandaros.

329. ἀμαιομακέτην : one of the many obscure epithets of Homer; cp. Z 179. It is used again of the mast of a ship in a storm = 311. The old interpretation was ἀμαχος, 'invincible.'

It is better referred to *μαιμάσσω* (from *μακ*, a secondary form of *μα*) in the sense of *furious, raging*.

331. *βλαφθέντα* : 'hampered in the mellay.' Cp. T 82 n.

333. *ὑπεθερμάνων* : the *ὑπό* implies 'thereat.' Cp. Λ 417 n.—*κατ' ὄσσε* : 'falling on his eyes.'

334. *πορφύρεος* : 'dark,' used of what we call the "cold colours," from blue to violet. Cp. T 418 *νεφέλη δέ μιν ἀμφεκάλυψε κυανέη*. Thus the metaphor may be taken from the approach of a thunder-cloud.

338. *φάλον* : Appendix A. 7.—*καυλόν* : 'stem,' the metal tongue running from the blade into the hilt. See N 162 n.

340. *ἔσχεε* : 'held fast,' intrans., as M 461 etc. We cannot supply *κάρη* as object, on account of the manner in which it is mentioned immediately afterwards ; nor *ξίφος*, because the skin would not be said to stop the sword.

341. *παρνήρην* : 'hung down at the side.' For this sense of *αείρω* cp. *ἀορτήρ*, 'sword-belt,' and *ἄωρτο*, Γ 272.

343. *ἵππων* : the chariot with its horses, as often.

350. *πρῆσε χανών* : 'spirted out with open mouth.' The root *πρα* means to *pujj*, *spit out*, *blow*, and is used (1) of air (A 481) ; (2) of fire ; (3) of fluids, as here.

353. *αἶ τε* is harsh, being used as though *οἶες* had preceded ; and the Ionic contraction in *αἰρεύμενοι* is suspicious. Further *ὑπὲκ μῆλων* is inconsistent with *διέτμαγεν*, which makes them stragglers from the main body. These difficulties would be removed by the omission of *ἢ ἐρίφοις . . . αἰρεύμενοι*.

356. *φόβοιο* : N 102 n.

361. *σκέπτετο κ.τ.λ.* : 'watched for the whistling of the arrows.'

362. *ἦ μὲν θά κ.τ.λ.* : 'of a truth now he knew the change in the mastery of the battle.' See O 738 n.

363. *σάω* : imperf. from a non-thematic pres. *σάωμι*, 'sought to save.'

364-71. An interpolation designed to bring in a mention of the Greek fortification. When this had been added to the *Iliad* it was evidently necessary that it should play a part as the Trojans left the camp as well as when they entered it. The interpolation is fortunately so done as to betray itself beyond a doubt. To begin with, the flight of Hektor without a word

of explanation is in glaring contrast to the immediately preceding words describing his stubborn defence of his men. The trench is mentioned, but the wall is forgotten. It is hard to see why the trench should be so formidable a matter for the footmen, while Hektor crosses it in his chariot without difficulty; in **M** the opposite and more natural effect is strongly insisted on. The filling up of the trench by Apollo in **O** 356 is entirely forgotten. And finally, the simile with which the passage opens is quite unintelligible. The αἰθέρ is to Homer always the bright upper sky, where no clouds are; it is wrong therefore to say that a cloud comes from this into the οὐρανός or lower sky. And even apart from this the simile illustrates nothing; why is the rout compared to a cloud except that both move? It would seem as though some interpolator were trying with very inadequate ability to imitate the splendid simile of 297 above, where every word has its right effect in illustrating the object of comparison; here there is no appropriateness anywhere.

366. φόβος: 'rout,' 'flight,' as always.

367. οὐδὲ κατὰ μοῖραν κ.τ.λ.: 'in no due order did they cross again,' but whether they crossed the wall or moat, we are not told.

368. cὺν τεύχεσι is weak and not clear. It may mean in spite of the weight of his armour, or that he was careful to save his arms while abandoning his men.

371. ἄξαντε: the dual because one pair and one chariot at a time are thought of; but after the preceding plural it is very harsh.—ἐν πρώτῳ ῥυμῶ: 'at the end of the pole,' as **Z** 40. Observe the neglect of the *F* in ἄρματ' (*F*)ανάκτων.

374. ὁδοὺς: 'the ways,' the tracks across the plain.—**τμάγεν**: 'were scattered.'—ἀέλλη: 'the storm of dust.'

375. ὑπαί: 'up to.'

377. πλεῖστον ὀρινόμενον: 'thickest in the rout.'

378. ἔχε: 'held on,' of driving; **N** 326 n.

380-3. Here again we have mention of the trench in connexion with a most confused piece of narrative. Note in the first place that 381 is interpolated here from the last line of the book; it is not given by any good ms. When this is omitted we naturally suppose that the horses meant are those of the cars that have just been overturned. Then follow the words ἐπὶ δ' Ἔκτορι κέκλετο θυμός, 'his heart urged him on against Hektor.' Patroklos is not named, and we are only led by the

context to see that he must be meant. We have now to correct our interpretation of 380, for we see that the horses must be his. It was to avoid this most awkward ambiguity that some scribe interpolated 381, to show that the horses were those of Achilles. But the obvious conclusion to be drawn from this passage and 364-71 is that the wall and trench were absolutely unknown when this book was composed, and that it is useless to try to patch up the work of the poor man who undertook the ungrateful task of dragging them in by hook or by crook. Having removed 380-3, we are now in a position to understand the following very striking simile. This does actually refer to the horses which escape from the overthrown Trojan chariots. Their headlong course across the plain is finely compared to that of torrents in flood-time. The simile, however, seems to have suffered by the insertion of two lines from Hesiod, 387-8. These spoil the balance by removing our attention from the picture itself to a subordinate point. With these lines cut out, the simile, to which many modern critics have raised objections, is absolutely faultless.

384. **κελαινή** : 'dark' with the clouds that cover it. - **βέβριε** : 'is weighted,' as though the clouds were a heavy burden on the earth.

385. **ὀπωρινῶ** : 'in late summer.' **ὀπώρη** corresponds to our "dog-days"; cp. **E** 5. The Homeric division of the year is into spring, early summer (**θέρους**), late summer (**ὀπώρη**), and winter. The absence of an autumn corresponds with the fact that the transition from the heat of summer to the cold of winter is in Greece extremely rapid.

386. **ὅτε δὴ κ.τ.λ.** : 'when now Zeus, having become wroth with men, showeth his anger.' **λότος** is the secret feeling; **χαλεπαίνειν** denotes its expression.

387-8. The phrase **κρίνειν θέμιστας** for **δίκας** is not Homeric in expression or thought. To Homer the **θέμιστες** are rather laws or principles than judgments to be given, and they are in the keeping of the kings, not, as seems here to be implied, in the power of the community; cp. **A** 238 n. In fact, the couplet is made up from Hesiod *Opp.* 221 ff., and *ib.* 250.

389. **τῶν** must refer to **ἄνδρες**, 'the rivers of these men,' a strange expression. Perhaps the interpolation of 387-8 altered an original **τοῦ** (*sc.* **ὑδατος**) which would go with **πλήθους**.

390. **ἀποτμήγουσι** : 'score the hill-sides,' lit. *cut apart, divide*; cp. **C** 34.

391. **πορφυρέην** : 334 n. The epithet is only here applied to the *ἄλς* or shallow water of the coast ; it elsewhere belongs only to *κῶμα*, when used of water.

392. **μινύθει** : intrans., as **P 738**.—**ἔργα** : chiefly or solely *tillage* in this connexion.

394. **ἐπέκερσε** : 'had cut short,' stopped : as in 120 and **O 467**, though there the use is metaphorical. Hektor heads the foremost battalions and cuts short their career of flight.

395. **πόλῃος ἐπιβαινέμεν** : 'set foot in the city.'

397. That is, between the ships on the one hand and the river and wall of Troy on the other. There is no ambiguity in **τείχεος**, for the poet of the **MĒNIC** knows only one wall, that of the city.

398. **πολέων δ' ἀπετίνυτο ποινήν** : 'took quittance for many' slain Greeks.

401. **Ἥνοπος υἷόν** : **Ξ 445**.

403. **ἀλείς** : 'huddled together' or 'crouching.'—**ἐκ . . . πλῆγῃ** : *ἐξεπλάγη*.

405. **αὐτοῦ** : the weak "anaphoric" use of the pronoun (= *his*) is suspicious. *αὐτόν* and *αὐτῶν* have been proposed.—**πείρεν** : either 'he drave it,' or 'it pierced.'

406. **δουρὸς ἐλών** : 'taking him by the spear,' as though it were part of the man ; cp. *χειρὸς ἐλών*, and **N 383 n**.

407. Another simile from angling occurs **μ 251-4**, *q. v.* **ἱερὸν ἰχθύς** : Curtius connects the word with the Sanskr. *ish-ira-s* *vigorous* etc. If this is correct, we have a ready explanation of such expressions as *ἱερὸν μένος*, *ἱερὴ ἑλπίς*, *ἱερὸς ἰχθύς*, the 'leaping' fish. As applied to *νῆς*, *κέφας*, and the like, the meaning *vigorous* would seem to have developed into *mighty*, *easy*, *mysterious* ; with *φάος*, *ἡμαρ* etc., into *glorious*, *splendid*. The sense *sacred*, *divine*, which at last superseded the others, would easily spring out of either of these two classes of meanings. If this explanation is rejected, we may suppose that *ἱερὸς ἰχθύς* means 'sacred fish,' and that the epithet arose out of some sort of taboo or religious feeling in early times against eating fish. Homeric heroes do so only in the *Odyssey* when under the stress of famine (**μ 331**), and angling is mentioned only in similes, which may indicate that the poet knew it was not practised in the days in which his poem is placed (see Miss Clerke, *Familiar Studies*, pp. 182 ff.). But all this is very

uncertain. **Κ** 56, **Ω** 681, and **ω** 81, where the word is applied to fighting men, favour the first view.

408. **ἥνοπι**: only here, **С** 349, **κ** 360, always in the same phrase, like *νώροπα* (see on **B** 578), and equally uncertain in origin with that word.

411. **βάλε πέτρω**: he therefore seems to be on foot. In 378 (see note) he was still on the chariot, and in 427 he is again mounted. There is nothing surprising in this, for the chariot was not for fighting from so much as for transporting the heavily-weighted warrior from one part of the field to the other. See Appendix A. 1.

419. This is the first appearance of Sarpedon in the **Μῆνις** (see on 326-9), and it has been supposed that he is really a character belonging solely to the Second Stratum. It is quite possible to leave out the whole of the following beautiful episode of his death down to 683; but the evidence is purely negative, and the points where this episode is joined to the main story show no signs of patching, such as we have learned to recognise at the seams where later episodes have been inserted. It is well, therefore, to be content with the text as we have it, without attempting to analyse further.—**ἀμτροχίτωνας**: in the absence of a certain identification of the *μίτρη* it is impossible to give a meaning to this word. The epithet seems to mark a national Lykian peculiarity—a piece of “local colouring” rare in Homer. We may translate provisionally ‘wearing no *mitré* with the tunic.’ Like *αἰολομίτρης*, *ἀμτροχίτων* appears to imply that the *μίτρη* was visible when worn, i.e. was worn over the tunic. See Appendix A. 4, 5; and cp. **Δ** 137, 187, **E** 857.

421. **καταπτόμενος**: absol., ‘chiding them.’ **Λυκίοισιν** goes with **κέκλετο**. Cp. **O** 127.

422. **αἰδώς**: **O** 502 n.—**ἔστε**: imperative; not *ἔστέ*.

423. **ὄφρα δαείω**: by looking him in the face at a short distance, for the Homeric helmet had no visor. See *Introductory Note*, and observe here that if Patroklos had really worn Achilles’ armour, he still could not hope to be mistaken for Achilles unless he had covered his face; but in that case Sarpedon would gain nothing from a nearer view.

424. **ὅδε** is practically (as so often in Attic) an adverb ‘who it is that prevaileth here and already (**θά**) hath wrought much havoc on the Trojans.’

430. **κεκλήγοντες**: Aiolic form of *κεκληγότες*. For the meaning of the perf. see *Gr.* 39 *ad fin.*

433. **ὃ τε**: 'for that,' because. *Gr.* 38. 2.

435. **διχθα δέ κ.τ.λ.**: 'in two ways goeth out my heart in longing, as I ponder' etc.

436. **ἄπο . . . εἰώ**: 'set him *far* away from.' Cp. **Λ** 242.

439. **βοῶπις**: **Ξ** 159 n.

441. **πάλαι πεπρωμένον αἵς**: 'long fore-destined to his lot'; cp. **Ο** 207 n.

441-9. Apparently an interpolation. The passage is not only unnecessary but very weak; and it is not true that there are "many" sons of the Immortals warring round Ilios. Even those that are there, with the exception of Achilles and Aineias, are very insignificant; and they appear only in late passages (see on **Ο** 141, of which passage this would seem to be a reminiscence).

445. **ζών**: this acc. occurs here only; we have *ζῶς* in **Ε** 887. The Homeric form is *ζωός*.

454. **πέμπειν** (infin. for imper.) governs **Θάνατον**, **μιν** being obj. of **φέρειν**. — **ἥδυμον**: **Ξ** 242 n. The subject of a dead hero being carried through the air by Death and Sleep is a rather favourite one in early vase-paintings; it was probably suggested by this passage, but certainly does not always represent the burial of Sarpedon. The vase-painter, when once he had got his type, adapted it to other circumstances, as, for instance, the burial of Memnon after his death at the hands of Achilles in the post-Homeric epos.

455. **εἰς ὃ κε**: 'until,' *Gr.* 44. B. 2.

456. **ταρχύουσι** (cp. **Η** 85) raises an important and interesting question. The word is connected with *τόριχος*, *pickled fish*, whose derivative *ταριχέω*, besides its proper meaning of *preserve* or *pickle*, was regularly used by the classical writers in the sense of *embalming*. This was the original mode of disposing of the dead among the Achaians, as is proved by the bodies found at Mykenai; but at some period that we cannot fix it was superseded by cremation, which remained the regular practice of the Greeks down to and through historical times. It is clear from **Η** 79 *πυρὸς λελάχωσι* that the poet of the Second Stratum regarded burning as the normal Trojan method; and from **Α** 52 *πυραὶ νεκρῶν καίοντο θαμειαί* that it was also the Achaian method at the time of the composition of the

First Stratum. This seems to leave us no choice but to suppose that *ταρχύω* here and in **H** 85 means simply 'entomb,' having, as a term in general use for *burying*, survived the practice which it properly describes. 674 below is the only other passage where the word occurs in Homer.

459. The bloody rain-drops remind us of the similar portent in **Λ** 53 *έέρσας αίματι μυδαλέας*, which is rained down to portend the coming slaughter.

465. **τόν** takes up **Θρασύμηλον** of 463.—**νειίαιραν** : only in this phrase. It is connected with *νέατος, νεάθη*, in the sense *lowest* (Skt. root *ni*, *down*).

467. **οὔτασεν** elsewhere in Homer is invariably used of wounding with a *thrust*, but here Sarpedon has apparently thrown his spear, else he would hardly have missed his mark ; though of course he might have missed with a thrust.

470. **τώ** : 'the pair,' the two immortal horses. —**διαστήτην** : 'started apart.' **κρίκε** : 'creaked' with the strain. The horses are harnessed to the yoke alone : in their terror they spring as far apart as possible with their hind quarters.

472. **τοῖο** : 'thereof,' of this confusion. **εὔρετο τέκμωρ** : 'found the issue,' the *end* at which he was aiming. **τέκμωρ** is properly a *thing established*, then *limit*, *goal*.

474. **οὐδὲ μάθησε** : 'with sure hand.' The proper meaning of *ματάω* and *ματεύω* (**Ξ** 110) is to *be at fault*, *bungle*.

475. **ἰθυνήτην** : 'straightened themselves,' ranged themselves against the pole. **ἐν δὲ ῥυτῆρσι τάνυσσεν** : 'and pulled at (in the line of) the reins.' (Cp. **Ψ** 323 n. It would seem more natural to translate *traces*, but there is no reason to suppose that the horses were harnessed to the car by anything but the yoke.

476. **τώ** : Patroklos and Sarpedon.

481. **ἐρχαται** gives a better sense if connected with *ἔρκος*, *fence*, rather than with *ἐργω*, *keep out*, and the correct form will then be *εἰρχαται* (and in **P** 354 *εἰρχατο*). It is a perf., and if the etymology given above is correct, will mean literally *has been made into a fence*. Transl. 'makes a wall about the beating heart.' **ἀδινόε** seems to express originally quick restless motion, and is thus applied to the heart (*busy* or *beating*), to sheep, and to flies ; then to vehemence of grief (*passim*), and to the passionate song of the Sirens (**ψ** 326). This is the only place where **καῖρ** is used in the literal physical sense.

482-6 = N 389-93.

487. ἀγέληφι μετελεῶν : 'coming amid the herd.' *Gr.* 7.

488. εἰλιπόδεσσι : O 547 n.

491. μενέαινε : 'struggled' against his fate. The word implies any violent mental emotion ; cp. X 10.

492. πέπον : N 120 n. πολεμιστὰ μετ' ἀνδράσι : 'a soldier among men,' *i.e.* recognised as a man of war.

494. ἐελδέσσω πόλεμος : 'let war be thy desire.'

498. κατηφείν : 'hanging of the head' ; cp. Γ 51 δυσμενέσιν μὲν χάρμα, κατηφείην δὲ σοὶ αὐτῷ. The origin of the word is doubtful. The old derivation from κάτω-φάος, *with downward eyes*, though it gives the required sense, is impossible ; nor is the connexion with καθάπτειν more probable. Cp. X 293, Ω 253.

500. νεῶν ἐν ἀγῶνι : O 428 n.

501. ἔχεο : 'hold thy ground.'

503. ὀφθαλμοὺς ῥῖνάς τε : because open eyes and breathing are the most obvious signs of life. ὁ δέ : Patroklos.

504. προτὶ δέ κ.τ.λ. : 'and the midriff followed therewith.'

505. The curious phrase of drawing forth the spear point and the soul together is not to be paralleled in Homer. To a modern reader it is perhaps apt to suggest how "stern death cut short his being and the noun at once." But it is really a quite natural phrase to those who conceived the soul as actually passing out through the wound in the flesh.

507. ἐπεὶ λίπεν ἄρματ' ἀνάκτων. The words present difficulties so serious that the couplet is generally rejected. Aristarchos took λίπεν to be 3rd pl. of a passive aor. ἐλίπη, of which there are no other traces in Greek. Homer always uses the mid. λίσσθαι in the passive sense, and understood the meaning to be 'since the chariots of their lords were deserted.' Others translate 'were deserted by their lords, a construction quite without analogy in Homer. Some would read λίπον, but it is evident that the Myrmidons capture chariot and horses both. We might read λίπον . . . ἀνακτες, but so simple a reading would hardly have been corrupted. Finally the digamma is neglected in ἄρματ' Φανάκτων. On the whole it seems best to reject the lines.

509. ὅ τε : 'for that,' *because.* *Gr.* 38. 2.

510-31. There can be no doubt, if there is any truth in the

general theory of the growth of the *Iliad*, that this passage must be an interpolation, for it explicitly alludes to the events of **M**. The lines can be cut out without leaving any mark, and there is an obvious reason for their addition—to meet the objection that Glaukos, having been so recently wounded (see **M** 387), could not be fit to take the leading part in the following rally.—**ἐνίεζε**: apparently to relieve the tension of the inflamed part.

511. **ὅ**: an adverbial acc., ‘wherewith’; cp. **E** 361 ἔλκος, ὃ με βροτὸς οὐτάσεν.—**ἐπεσσυμένον**: with **τείχεος**, ‘rushing at the wall,’ as **M** 388.

515. **εἷς**: εἷ.—**πάντοσε**: ‘in all directions.’ We should have expected **πάντοθεν**, but cp. **Δ** 455 τηλόσε δοῦπον . . . ἔκλυε. The hearing rather than the sound is regarded as reaching to a distance.

516. **ἀνέρι**: of course not obj. of **ἀκούειν**, but dat. of person interested. Cp. κλῦθί μοι **E** 115. Transl. ‘listen to.’

518. **ἐλήλαται**: ‘is pierced.’—**ἀμφί**: ‘from side to side.’

519. **τερσῆναι**: a passive form, as if from an aor. *ἐτέρσην*, from *τέρσσομαι*.—**αὐτοῦ**: like *αὐτόν* in 510 a suspicious instance of the weak Attic use of the word as a personal pronoun in place of the Homeric *μιν*.

520. **χεῖν**: note the aor., ‘get a grasp of.’

531. **οἱ**: ethic dat. It comes in rather harshly with the gen. following. Cp. **Ξ** 527 ὅττι ρά οἱ βιότον περικήδετο νόσφιν ἐόντος.

542. **εἴρυτο**: of the protection given to his country by a king, as **I** 396, **Ω** 499. The addition of *δίκησι*, *judgment*, shows that in this connexion the word means no more than ‘govern.’

545. **μή**: ‘lest,’ with **πάρσντε**.

546. **Δαναῶν**: the gen. is causal, as so often with verbs of anger and grief.

548. **κατὰ κρῆσεν**: so Aristarchos. The mss. generally have *κατακρῆθεν* or *κατ’ ἄκρην*. For the latter cp. **N** 772 *κατ’ ἄκρης*. The reading in the text implies a stem *κρη-* = *κάρα*, of which, however, there is no other instance except the variant *κατὰ κρῆς*, which a scholiast says was read by some in **N** 772. The meaning is evidently ‘from head to foot,’ ‘altogether’; cp. **C** 24 *κακ κεφαλῆς*.

549. **ἄσχετον, οὐκ ἐπιεικτόν**: ‘unconquerable, unrelenting.’ See on **E** 892.—**ἔρμα**: *support*, ‘stay.’

553. **Σαρπηδόνης** : 546 n.

554. **λάσιον κῆρ**. In **A** 189 we have *στήθεσσιν λαίοισι*, where the epithet 'hairy' seems to be applied because abundant hair is generally regarded a sign of bodily strength. On this analogy we may translate here 'stout heart.'

555-62 must be interpolated as containing a reference to **M**. 555 is from **N** 46, where **πρώτω** is in place, but here Patroklos does not speak to any one after the Aiantes. 558 = **M** 438, where it is used not of Sarpedon, but of Hektor. 562 = **O** 565.

557. **μετ' ἀνδράσιν** : 492 n.—**ἀρείους** : take as nom., for it is really co-ordinate with **οἶοι** in sense, though grammatically the construction is not exact.

559. **εἷ μιν ἀεικισαίμεθα** : a wish, 'but oh ! if only we could' etc.

561. **αὐτοῦ ἀμυνομένων** : 'defending the body,' as opposed to the arms.

565. **σύμβαλον** : apparently intrans. in the sense 'joined battle,' though elsewhere Homer uses only the middle in this sense (common in later Greek). We might, not so well, supply *φάλαγγας*.

567-8. We do not hear anything more of this 'baneful night,' and it has no effect on the course of the battle. It is probably an addition by the same hand as **O** 668, a cheap device to produce a somewhat sensational effect. We shall have other instances of it in the next book.

568. Notice the disagreeable repetition of **ὄλοῃν . . . ὄλοός**. **περί** : 'around'; the dat. is locative. The regular construction is with the gen. of the object of a contest. For **μάχης πόνος** cp. *φυλόπιδος ἔργον* 208.

573. **τότε γε** seems to refer to the time when Achilles was leaving for Troy. Epeigeus, like Patroklos and Phoinix, is a "retainer" who gives his services in return for protection against the avengers of blood. These "broken men" are an important factor in early nation-making.

578-80 = 412-14.

581. **ἄχος ἐτάριοι** : 'grief for his comrade.

582. **ἐοικώς** : **O** 237 n.

583. **ἐφόβησε** : **N** 102 n.

585. **κεχόλωσο δὲ κῆρ ἐτάριοι** : 'wast wroth at heart for'; 546 n.

586. We should read **Coénelon**, since the first syllable of **Ἰσαιμένεος** cannot be short.

587. We should perhaps rather read **τένοντε** as in **Ξ** 466 (see note) and elsewhere.

588. **χώρησαν δ' ὑπό = ὑπεχώρησαν**.

589. **αἰγανέης**: probably 'goat-spear,' as it is used against goats in **ι** 156; but it may be connected with **ἀεττω**.

590-1. Perhaps spurious. The **αἰγανη** is a hunting spear not used in war. **ἀφέη** is a doubtful form, being the only instance of an aor. of this class of subjunctives with a short vowel in the singular: cp. **ἀφῃ**, **ἀφῃ**, **ἀφῃ** etc.; in the pl. it is commoner. **πειρώμενος**: 'proving his powers'; cp. **O** 359 **στεινέος πειρώμενος**. — **ὑπό**: 'under the stress of'; cp. **C** 220.

595. **Ἑλλάδι**: in the old narrower sense; see **B** 683.

598. We are reminded of the story of Abner and Asahel, **2 Sam.** 2. 23. **κατέμαρπτε**: 'was just catching him up.'

600. **ὥς ἔπεσε**: 'at the thought how brave a man had fallen.' Such clauses are exclamatory sentences used subordinately; the use is fairly frequent in Homer and common in Attic. See on **Ω** 683.

602. **μένος φέρον**: 'bare their fury straight down upon them.' Cp. **E** 506 **οἱ δὲ μένος χειρῶν ἰθὺς φέρον**.

604. **ὅς**: i.e. **Ὀρητῶρ**, since priests do not fight in Homer. Cp. **E** 77.

612. **οὐρίαχος**: 'the butt end,' does not necessarily imply such a spike as is meant by the **σαινῶστρο** **K** 153. — **ἐπί**: 'above.'

613. **ἀφίει μένος**: 'took away its force.'

614-5. Borrowed from **N** 504-5.

617. **τάχα**: 'quickly.' The word in Homer never — perhaps, as so often in Attic. — The taunt is directed at Meriones' agility in avoiding the spear, and has perhaps an especial reference to his Cretan origin: for Crete was famous for the war-dance. Cp. Patroklos' banter in 745 below, **ὦ πέποι, ἧ σαλ' ἐλαφροῦς ἀνὴρ, ὥς ῥεῖα κυβιστᾷ**.

618. **διαμπερές**: 'for good and all.' — **εἴ σ' ἔβαλόν περ**: 'if I had only struck thee.' The **περ** emphasises the verb.

623. **καὶ ἐγώ**: 'I too.' **βάλοιμι τυχών**: lit. *strike hitting thee*. We may transl. 'cast and hit.'

624. κε: emphatic, *then*. Gr. 44. A.

625. κλυτοπώλω. Hades is several times named with this epithet, 'of the good's steeds'. It is possible that it is only one that may be applied to any king; for horses are a natural mark of magnificence. But there is possibly an allusion to the connection of the horse with death, which is found in many places. The horse's head is an almost unfailing addition to the fighting-crowns which are so common on Greek tombs; the Erebean god of death is commonly associated with the horse, and Charon, the modern Greek death-spirit, who has inherited Ceramb's name, is always conceived as riding through the air. It is not easy to say how the connection arose; possibly it may express only the swiftness of death's approach.

629. χωρήσουσι: 'draw back from'—τινά: 'many a man.'

630. The expression is not very accurate. The literal meaning is, *The herald is the cause of war, but he sounds of himself*, while the meaning evidently is, 'the time for words is by itself.' A more formal antithesis would have been given if the second member had run *ἑαυτοῖς* (*ἑαυτῶν*). But this, though more correct, would have lost something in vigour. The collocation is no doubt due to the inclination for *ὁμοίωμα*.

631. τῷ: N 57 n.

632. τῶν is taken up after the simile by τῶν in 635.

634. ἔκασθεν . . . ἀκούη: 'and it is heard from a distance'; lit. *there comes to be a hearing*. See on 515.

636. χαλκοῦ κ.τ.λ.: 'bronze swords and spears and the metal hewing of the shields' and leather and well-arranged shields.' There is a curious redundancy in ῥίνου τε βοῶν τε, but we are not at liberty to omit the last τε, for all the MSS. have it, and the ancient critics remark on its presence. For *βοῶν* in the sense of *shield* cp. H 238, M 105, 137.

637 = Ξ 26.

638. φράδμων περ: 'even a shrewd observant man.'

640. εἵλυτο: 'was covered about,' lit. *was surrounded*; πόδας ἄκρους: 'very feet,' lit. *feet at the end*, the other end of him as opposed to the head.

641. ὁμίλεον: 'to crowd.' For the simile cp. B 460 B. περιπλαγέας: 'surrounding with milk.'

642. αὐτοῦ ἐπί: 'there on Sarpidon's body.'

651. ὀφελλειεν: an Aiolie form, by assimilation for ὀφελαν.

ειεν, and unique in Homer. The word recurs **B** 334. There is no difference between the opt. and the subjunctives preceding except that between 'should' and 'shall.'

653. The use of ὄφρα is to be compared with **Δ** 465 λεληγμένος ὄφρα τάχιστα τεύχεα σιλήσειε, **Z** 361 θυμὸς ἐπέσσινται, ὄφρ' ἐπαμύνω. Here neither a final nor a temporal sense is possible; the word (like the "consecutive" *ut* in Latin) merely introduces an explanatory appositional clause, and ὄφρα . . . ὥσαιτο is equivalent to an infinitive.

657. ἔτραπε: *sc.* δίφρον.

658. ΓΝΩ . . . ΤΑΛΑΝΤΑ: 'recognised the sacred balances (of the will) of Zeus,' *i.e.* his will as to the course of the battle.

659. ἔνε' οὐδέ κ.τ.λ.: 'then even the stout Lykians stood not their ground, but the whole host (the whole Trojan side) fled, when they saw their prince (Hektor) panic-stricken.'—**ΒΕΒΛΑΜΜΕΝΟΝ** is used of a *divine* infliction, as **O** 724 βλάπτε φρένας Ζεὺς, **I** 507 etc. The Trojans saw that the "finger of God" must be upon Hektor.—For **ΒΑΣΙΛΕΥΣ** in the sense of *prince* (not a reigning king) *cp.* **Δ** 96 Ἀλεξάνδρῳ βασιλῆϊ, **T** 84 ποῦ τοι ἀπελταί, | ἄς Τρώων βασιλεύσιν ἐπίσχεο οἶνοποτάζων; **α** 394 etc.

661-2. These lines are an interpolation arising from a mistaken reference of **ΠΑΝΤΕΣ** above to the Lykians only and of **ΒΑΣΙΛῆΑ** to Sarpedon. But it is difficult to suppose that the Lykians only now (**ἐπεὶ ὕδον**) realise that Sarpedon is dead, seeing his death happened as far back as 481; and **ΒΕΒΛΑΜΜΕΝΟΝ ἦτορ** cannot mean *killed*. That the last difficulty was felt to be serious, appears from the variants *βεβλημμένον*, *βεβλημένον*, *βεβλοημένον*, and *δεδαῖγμένον*, which only confirm the original reading. The internal evidence against the lines is (1) **ἐν νεκύων ἀγύρει**, 'in the *gathering* of the dead,' an unnatural expression evidently founded on *ἐν νηῶν ἀγύρι* (= *νεῶν ἐν ἀγῶνι* **O** 428 etc.) in **Ω** 141; (2) **εὔτε** is apparently used with the meaning *since*, 'many had fallen since Zeus had stretched the line (**N** 358 n.) of fierce fight.' But in Homer **εὔτε** always = *at the moment when*. If, on the other hand, we give it that meaning here, the sense obtained is absurd.

667. Zenodotos rejected this speech of Zeus to Apollo on the ground that it was a pollution to the pure nature of the god to be required to touch a dead body. This no doubt was so, according to the later notions of Apollo; but it must be regarded as only another instance of the gulf between the religious ideas of classical and heroic times.

668. ἐλεῶν ἐκ βελέων : 'going (with the body) out of the range of the missiles.' - Καρπηδόνα . . . αἶμα κάθηρον : 'cleanse S. of blood' ; for the double acc. cp. C 345, Φ 122, Ψ 41, and see *Gr.* 29 (β).

669. λοῦσον : this is the ceremonial purification required by every dead body.

670. ἀμβροσίη : Ξ 170. ἄμβροτα : 'fragrant' : Ξ 172 n.

671-5. See on 454-7. - διδυμάοσιν : cp. Ξ 231.

676-7 = O 236-7, 679-83, 669-73.

685. ἀάσεν here (as ἀάσατο Λ 340) indicates only extreme folly, without connotation of moral offence. Transl. 'was mightily foolish, witless man' (νήπιος).

686. ἔπος : the μύθου τέλος of 83-96.

688. For the gnostic τε see *Gr.* 45.

689-90 are interpolated here from P 177-8. They are evidently quite inappropriate here. ἐποτρύνῃσι μάχεσθαι is the reading of the mss. It cannot be construed ; but under the circumstances it is not worth while to correct to the reading of P 177-8. - ὅτε δέ means *while at times*, 'even as at times' ; but the subjunct. is impossible.

692. Cp. Virg. *Aen.* 11. 664 *quem toto primam, quem postremum, aspera virgo, | deicis?*

697. ἔλεν : not ἔλες. For the change from apostrophe to narrative cp. 586. φύγαδε μινώοντο : 'turned their thoughts to flight,' lit. *thought towards flight* ; cp. E 252 μή τι φόβονδ' ἀγόρευε, 'counsel not to flight.'

698-711. Probably interpolated, as the idea of an actual assault upon the walls seems hardly consistent with Hektor's attitude in 713. Several of the lines appear elsewhere, and may be borrowed. In particular E 443-4 were evidently before the author of these lines.

700. πύργου : 'the walls' (O 618 n.) ; or perhaps *tower*, as τείχεος occurs below ; but if a tower is meant, we should have expected its position to be described.

702. ἀγκῶνος : probably a salient angle, as a retreating angle gives an advantage to the defenders.

704. νύσσω, which means to *prick* or *stab*, seems to imply that Apollo was armed with a spear, though this is not stated.

708. **πέρσαι**: an anomalous form, apparently from a syn-copated pres. or aor. for *πέρθ-σθαι* = *πέρθεσθαι* or *περθέσθαι*.—**ἀπερώχων**: no derivation for this word carries conviction. In Homer and Pindar it seems to be a word of praise, but later writers use it to mean 'overbearing,' 'haughty.' 'Impetuous' (*ἄγαν-έρωή*) would cover this divergence, but the derivation is hardly possible.

717. This Asios, who is not heard of again, is of course not to be confused with Asios, son of Hyrtakos, in **M** and **N**.

719. Hekabe is here made the daughter of Dymas, but Euripides (*Hec.* 3) calls her daughter of Kisseus, and so Virgil calls her *Cisseis*.

723. **κυγερώς**: 'to thy regret.'

725. **αἶ κεν**: *Gr.* 44. **B.** 3 (r).

731. **ἕα**: *εἶα*, 'left alone.'

736. **ἐρείκάμενος**: 'with all his weight,' lit. *leaning on it*, an excellent description of a man "putting all his weight" into a *put*.—**οὔδ' ἔθην ἄζετο φωτός**: 'and shrank not long in awe from his foe.' The gen. is difficult, as *ἄζομαι* elsewhere takes an acc.; it is perhaps best taken as a gen. of separation. The verb implies *religious awe*, and the meaning is no doubt that the panic inspired by Apollo did not long affect Patroklos.

737. **ἄλιωσε**: so οὐχ ἡλίωσε τοῦπος *Soph. Trach.* 258; cp. **ε** 104 *Διὸς νόον* . . . *ἄλιῶσαι*.

739. **μετώπιον** (cp. **Λ** 95) on the analogy of *μεταμάζιον* should mean 'between the eyes.' It is hardly possible to say whether the word is an adverbial neuter or a masc. acc.

740. **σύνηλεν**: 'brought together.'—**ἔχχεν**: 'held,' intrans. as 340.

742. Cp. **M** 385.

743. **εὐεργέος**: the synzesis is doubtful in so ancient a passage. Perhaps we should read **εὐέργου**. In an active sense *εὐεργος* occurs in *Od.*

745. **ὥς**: '(seeing) how,' 600 n.—**κυβιστῇ**: 'tumbles.' The allusion is to the artistic "tumbling" of the performer such as is mentioned **C** 605. Patroklos means that Kebriones takes a header with all the skill of a professional acrobat on land; so if he were at sea, he would make an excellent diver there too (**καὶ πόντῳ**). Cp. 617 and note.

747. **τήεα** : ἅπαξ εἰρημένον in Greek. What they were we do not know; the recognised translation 'oyster' will do as well as any other. Oyster-shells have been found at Mykenai (Schueh. p. 267), so it is possible that, unlike fish, they were eaten in heroic times.

748. **δυσπέφελος** : *sc.* πόντος, 'stormy.'

749. **ὥς** : as in 745.

754. **ἄλκο** : C 615 n.—**μεμαώς** : elsewhere the α is long only when followed by ο (*μεμαότες* etc.).

762. **κεφαλῆφιν** : O 716 n.

763. **θά** : *now*.

767. **τανύφλοιον** : 'with thin bark'; *cp.* *tenuis*, and see on Γ 228.

768. **τανυήκεας** : 'with slender points'; elsewhere (like *παναήκης*) only of edged weapons. The idea of *stretching out* may give rise equally to the meanings *long*, *thin*, and *smooth*.

769. **πάταγος** : *sc.* ἐστίν.

776. **μέγας μεγαλωστί** : the adverb seems to have little force except as an emphatic reduplication of **μέγας**, and is to be compared with οἶσθεν οἶος H 39, αἰνόθεν αἰνώς H 97.—**ἵπποσυνάων** : C 93 n.

777. *Cp.* Λ 84-6. The point there reached will have been late morning, while the period here indicated is early afternoon. The three or four hours between the two, say from 11 till 3, will give ample time for all the events which properly belong to the ancient story of the **MĒNIC**—the rout in Λ, the attack on the ships in O, and the sally of Patroklos in Π. But if we suppose that all the other intervening books were contemplated in the original scheme, it is evident that there is not nearly time for everything. As a poet is not a chronicler, we cannot of course expect a strict reckoning of time, and thus this is hardly an argument for the analysis of the *Iliad*. On the other hand it is interesting to find that, when we have once got at the primitive story, it is not only perfect in poetry, but a humanly possible one into the bargain, so far as the sequence of events is concerned, and there is no longer any ground for saying that we have "two noons on the same day."—**ἄμφιβεβήκειν** : 'was bestriding' or 'going over.'

779. **μετενίσσето βουλευτόνδε** : 'began to wend towards the

time of the loosing of oxen'; we reach actual sunset only in C 239. Cp. Milton *Comus*:—

“Two such I saw, what time the labour'd ox
In his loose traces from the furrow came
And the swink'd hedger at his supper sat.”

βουλυτόν is properly an adj., *sc.* **καιρόν**, but Homer only uses the present adverb.

780. **ὑπὲρ αἶσαν**: ‘beyond measure,’ *i.e.* beyond reasonable expectation. See on O 207, and cp. Γ 59. The phrase is to be distinguished from **ὑπὲρ Διὸς αἶσαν** P 321, **ὑπὲρ μοῖραν** Υ 336 etc. These mean ‘contrary to destiny,’ but they are never used of things that actually happen, as here; but only of things that very nearly happen, or might have happened.

784-6. Cp. E 436-8 and 702-5 above. The passage is a fine climax in preparation for the catastrophe, and contrasts strongly with the meaningless exaggeration of carnage in Λ 747, and perhaps 810 below.

789. The position of **δεινός** produces an effect almost unique in the *Iliad*. It is a fine instance of the self-restraint of the Greek artist that so simple and easy a way of producing a cheap sensation should have been banished except from the few points where it is really justified. Cp. A 52 **βάλλ' αἰεὶ δέ κ.τ.λ.** Virgil uses the device frequently.

792. **καταπρηνέϊ**: cp. **χερσὶ καταπρηνέσσι** O 114. But the contraction **-εῖ** is not a form of the old epic dialect. **-στρεφε-δίνηεν** **δέ οἱ ὄσσε**: ‘and his (Apollo's) eyes rolled in fury.’ The verb is a word of extraordinary formation. It appears to postulate a noun **στρεφεδίνη** (or **-δίνος**) in the sense of *whirling*. There appears to be no really archaic word of which this might be regarded as a mistaken imitation, and it remains as a proof that the Greek language in its most vital period was capable of forming compounds beyond the lines of its regular development.

793-804. There is every reason to suppose that we have here another interpolation, and that in the original story Apollo did no more than make Patroklos dizzy (**τὸν δ' ἄτη φρένας εἶλε** 805), thus leaving him at his enemy's mercy. In P 125 it is implied that the armour is still upon the body. If we omit the lines we find that they are not missed, but that the story runs quite smoothly, and all contradictions vanish. At the same time the allusion to the helmet which Patroklos is wearing as being that of Achilles disappears, and with it the last mention in this

book of the change of armour. On 816, which must also go, see note there.

795. αὐλῶπις τρυφάλεια: see Appendix A. 7.

796-800. A poor conceit and ill expressed. The meaning seems to be that only the 'divine man' Achilles can wear divine armour without incurring the nemesis which comes on Hektor when he puts it on (cχεδόθεν δέ οἱ ἦεν ὄλεσρος). But such a motive for Hektor's death, not appearing elsewhere, demands more than an incidental suggestion like this; and to complete the thought we require to be told that this was the reason why the arms were fatal to Patroklos also. — εἰοίο apparently refers to Achilles' divine parentage.

801. οἱ: i.e. Patroklos; but the change from οἱ Hektor in the previous line is rather rapid, as Patroklos has not been mentioned for seven lines. Cp., however, X 203 n.

802. There is a remarkable heaping up of epithets. κεκορυσμένον is really absurd without the χαλκῷ which is always added elsewhere; of course the spear must have a head.

803. τερμιόεσσα probably means 'rimmed.' See Appendix A. 1.

805. ἄτη: 'stupor.' This purely physical sense (see on 274) is hardly found again (cp. Ω 480), but it must have existed before the moral connotation had been developed. φρένας: adverbial. The idea of Apollo dazing a man with a stroke of his hand may well be a poetical expression for what a more prosaic age calls a sunstroke.

807. cχεδόθεν βάλε: with a spear-cast from close at hand.

808. This is the Euphorbos whose soul Pythagoras claimed as having descended to himself; proving his claim, as the legend ran, by walking straight up to the shield of Euphorbos, which hung as an ancient relic in the temple of Hera at Argos, and taking it down from the wall, though he had never been there before. Horace's *Pantheon iterum Orco demissum*, *Carm.* 1. 28. 10.

810. καὶ γὰρ δὴ τότε: 'for indeed in that very hour he brought down' etc.; an absurd exaggeration, no doubt intended to show that Euphorbos, though he has not been heard of before, is no unworthy victor. The line must be rejected with the next one.

813-6. We should probably omit these lines. 815, as γυμνὸν περ ἔόντα shows, comes from the interpolator of 793-

804. In 813 ὁ μὲν is awkward, if not indefensible. We do not want the emphatic pronoun, and we do want a connecting particle, as ἀλλά. In 814 the plucking out of the spear from Hektor's body is a strange thing for a man to do who has thrown his weapon (cp. ἐφῆκε βέλος 812). 816 will go also because of the awkwardness of Πάτροκλος δέ following immediately on Πατρόκλεις ἵππευ of 812. And this is supported by a v.l. in 817 ἀψ' δ' ἐτάρων.

823. The fierceness of the boar is not overrated when he is made to fight a lion; a Mahratta proverb says "a boar will drink between two tigers." Cp. P 21-2.

827. πολέας πεφνόντα refers to ἀκάμαντα in the simile, both implying the hitherto unconquered combatant.

833. τάων πρόσθε: 'in front of these.'

834. ποσσὶν ὀρωρέχεται πολεμίζειν: 'have sped to the fight'; lit. *have stridden for fighting*. Cp. N 20 τρίς μὲν ὀρέξατο ἰών.

836. ἡμᾶρ ἀναγκαῖον: 'the day of necessity'; cp. δούλιον, ἐλεύθερον ἡμᾶρ (831).

837. ἐσθλὸς ἐὼν: 'for all his prowess.'

838. μένων: 'biding in his hut.'

839. ἰέναι: inf. for imper.

841. αἱματόεντα . . . θαΐσαι: 'hast torn all bloody the tunic of Hektor about his breast.'

842. Notice the splendid dramatic effect of the victor's taunt answered by the solemn prophecy of the dying man. The falseness of Hektor's supposition heightens the effect. This is evidently an intentional preparation for the scene of Hektor's death in X 331 ff., which is very similar, only that the parts are reversed. The contrast of the two scenes is a noble example of the true Greek *ειρωνεία*.

846. This line must be part of the interpolation 793-804.

847. τοιοῦτοι: 'such as thou.'

849. Fate and Apollo are counted as one, because Apollo is here the instrument of fate. It is a very common belief that dying men have in an especial degree the power of prophecy. Those who are familiar with the *Apologia* of Socrates will remember a noble instance of it there (39 c). See also Cic. *Div.* 1. 30.

852. βέη: O 194 n.

854. **δαμέντ'** : *δαμέντι*.

856. **ῥεσέων**. The word is of doubtful origin. It recurs X 68, 362 and in the sing. = *face*, Soph. *Ant.* 529, Eur. *H.F.* 1204. It probably means 'mouth' here, and this would explain how it came to mean *face* (cp. the double meaning of the Latin *os*).

857. **ἄδρωτά** is prob. for *ἀνδρωτήτα*, 'manhood' (which is read by nearly all mss.); both being for *ἀνροτήτα*, and the nasal having disappeared after generating the **δ**.

861. **φρήν** : with **τυπείς**, 'be the first to be smitten.' — **ὀλέσσαι** is consecutive, *so as to lose*.

867 = 381.

P

INTRODUCTORY NOTE. — This book contains one gem of lovely poetry, the mourning of the horses for Achilles, and the words of Zeus which follow (426-58); but, with that exception, it cannot be said to maintain the average level of the *Iliad* — certainly not of the **MĀNIC**. Nowhere else do we feel the fighting so unduly drawn out. The scene is often confused, and the individual incidents are, with hardly an exception, not such as to reward us for the delay in returning to the main story, to Achilles and the camp, whither we feel that we should be taken immediately after the fall of Patroklos. We miss, in short, both the unity of purpose and the speed of action which mark the best parts of the *Iliad*, and the **MĀNIC** above all.

These objections apply especially to the latter part of the book; the first part, ending with 365, is more vigorous, and may possibly belong to the **MĀNIC** or to the Second Stratum. Of the two, the style seems to point rather to the later and not the best period of the Second Stratum. We cannot, in fact, be sure whether the saving of the body of Patroklos was an original episode of the **MĀNIC** or no. It is on the whole probable that it was not, but positive arguments are lacking. In any case, one must omit from this part 186-228, which describe the armour taken from Patroklos as the armour of Achilles.

With 366 the narrative begins to drag; we have several consecutive short sections, each of which begins as if it were going to open a new development of the battle, but turns out to be only a false start; we do not get fairly off till 424, the little *Aristeia of Automedon*. Beautifully though this begins, it declines into one of the most languid battle-scenes of the

Iliad, ending at 542. The later part of the book, after 575, is better, but too long for its place. Seeing that Idomeneus and Meriones are prominent in it, it is perhaps not unreasonable to attribute it to the hand which gave us the *Aristeia* of *Idomeneus* in **N**.

4. ἀμφὶ . . . βαῖνε: 'bestrode.' The point of the simile lies only in the mother's affectionate care for her young; she is not warding off a beast of prey.

5. κινυρή: 'lowing,' from affection.

7. For the armour see Appendix A.

11. ἔστη: 'took his stand.'

12. The tone of Euphorbos' speech evidently implies that Patroklos' armour is still on his body.

16. τῷ με ἔα. Note the inadmissible hiatus, of which there are several instances before ἔαν. We can get rid of it in all cases by reading the open form of the verb; here τῷ μ' ἔαε.—For τῷ see on **N** 57.

19. Ζεῦ πάτερ: not a mere expletive to give force to his words, but a rhetorical artifice to express contempt; he ignores the presence of Euphorbos, and affects to address his remarks to a third party.

20. οὖν: 'so,' ironical.

21. μέγιστος: predicative, with βλεμεαΐνει.—περί: adverb, 'exceedingly.' For the Homeric estimate of the wild boar's courage see **Π** 823 and note.

24. The first οὐδέ goes with the whole sentence, the second with βίη: 'neither did even the mighty H.' Cp. **C** 117.

25. ἀπόνητο: ἀπονίνημι. ὥνατο: 'made light of'; probably an imperf. of δυναμαι, a by-form of δομαι.

26. Hyperenor was slain by Menelaos in **Ξ** 516; he does not there make any contemptuous remarks, but Menelaos chooses to assume that he had contemptuous thoughts. Transl. ἔφατο 'deemed,' as often.

27. 'Not on his own feet,' but on those of others (carrying his body). Cp. **Ξ** 457 where Polydamas mockingly advises Prothoenor to use as a staff on his way to Hades the spear with which he has been killed.

32. The thought is, "be warned in time; even a fool is wise *after* the event." The clause πρὶν . . . παθεῖν goes with ἰέναι.

34. ἦ τάχα τίσεις κ.τ.λ. : 'thou shalt pay me back my kinsman,' i.e. his blood-price.—ΓΝΩΤΌΝ : *kinsman*; originally perhaps *namesake*, bearing the same tribal or family name; cp. Lat. *co-gno-men*.

36. χήρωςας : ἐχήρωςας.—The 'new bridal-chamber' seems to allude to the practice by which a newly-married couple lived in the parental home, a new chamber being added to it for them (see on Z 242). The habit may be a relic of the ancient rule of the "joint undivided family," which still prevails in India. Under this the married son always brings his wife into the dwelling of the head of the family, which thus grows by the addition of new chambers, not of new houses. Transl. **μυχῶ** *within*.

37. ἄρητον, i.e. ἄ-φρητον, = ἄρρητον (where the first ρ represents the digamma), 'unspeakable.'

38. κε . . . γενοίμην : see Gr. 44. A.—εἵ κεν . . . βάλω : Gr. 44. B. 3.—ἐνείκας : ἐνέγκας, participle of ἡνεγκα.

42. Take ἀλκῆς and φόβοιο (N 102 n.) with the neg. adjectives, 'the struggle shall not be without trial or without contest for victory and flight,' "for life and death," as we say.

43-6 = Γ 347-50.

47. στομάχοιο (dimin. of στόμα) : 'throat,' as Γ 292.—οέμεθλα : 'bottom'; cp. Ξ 493.

48 = Λ 235.

51. κόμαι χαρίτεσσιν ὁμοῖαι : 'hair like to (that of) the Graces.' For the brachylogy of comparison cp. B 121 ὁμοῖα νοήματα Πηνελοπείῃ, and Φ 191; also Hor. *Carm.* 2. 11. 26 *mero* | *tinget parvimentum superbo*, | *pontificum polare canes*.

52. ἐσφῆκωντο : 'had been pinched,' lit. *crasped in*, pinched like a wasp's waist. Cp. Virg. *Aen.* 4. 138 *crines nodantur in aurum*. Little spirals of gold have been found lying by the skull in graves in Mykenai, Hissarlik, and elsewhere, which were evidently used to encircle locks of hair tightly, as here indicated.

53. Cp. z 163, where Odysseus compares Nausikaa to a φοῖνικος νέον ἔρνος, and Tennyson, *Dream of Fair Women*,

"Single I grew, like some green plant whose root
Creeps to the garden water-pipes beneath,
Feeding the flower."

which looks like a reminiscence. Also Swinburne's

"Thy tender body like a tree
Whereon cool winds have always blown,
Till the clean branches be well grown."

54. ὃ ἐ' ἄλις ἀναβέβροχεν ὕδωρ: 'that hath drunk abundantly of water'; cp. μ 240 ἀλλ' ὅτ' ἀναβρόξει θαλάσσης ἀλμυρὸν ὕδωρ.

55. τηλεθάον: 'flourishing.'—πνοιαί: cp. Λ 256 ἀνεμο-
τρεφὲς ἐγχος, 'wind-toughen'd,' and Catull. 62. 39 *ut flos in
septis secretus nascitur hortis . . . quem mulecent aurae, firmat
sol, educat imber.*

63-4 = Λ 175-6.

70. κε . . . φέροι: 'would have carried off.' See Gr. 42. 1.

73. Mentēs is not heard of again, and the Kikōnes have a different leader in the Catalogue (B 846).

75. ἀκίχῃτα διώκων: 'pursuing that which he could not reach, even the horses.'

76-8 = K 402-4.—82 = N 239.

83 resembles Θ 124.—πύκασε φρένας ἀμφὶ μελαίνας: 'mantled his heart about in darkness'; cp. Γ 442 ἔρωσ φρένας ἀμφεκάλυψε. μελαίνας expresses the darkening of the heart under violent emotion, especially anger. The metaphor seems to come from a surface of water darkened by a breeze; cp. Ξ 16.

88. ὀξεά κεκληγώς: 'with a sharp scream.' Cp. Gr. 39.

91. λίπω κάτα: καταλίπω.

92. ἐμῆς τιμῆς: 'recompense due to me,' from the Trojans.

93. μὴ . . . νemesῇσεται (subjunct.): 'it may be that (μὴ) some of the Danaans will be wroth with me.' On the construction see Goodwin, *Moods and Tenses*, p. 90. ὅς κεν: Gr. 44. B. 3.

95. αἰδεσθεῖς: 'for honour's sake'; see on N 122, O 561.—μὴ πως: as in 93.

98. πρὸς δαίμονα: *deo invito*, as 104.

99. κυλίσθην: 'rolls' like a wave. Cp. Λ 347.

100. τῷ: N 57 n.—μ': μοι.

101. ἐκ θεόφιν: 'sped by a god.'

102. εἰ δέ: 'if only,' a wish.—βοὴν ἀγαθοῖο: *Gr.* 29. 1 (B) *ad fin.*

104. εἴ πως: 'to see if haply' etc. Cp. *Gr.* 44. B. 3 (Γ), though only subjunctives are quoted there. So 681.

105. κακῶν φέρτατον: *best of ills*, i.e. 'least of ills.' Cp. Aesch. *Supp.* 13 κύδιστ' ἀχέων.

106-7 = Λ 411-2.—108. Cp. Λ 461.—109. Cp. Λ 547, C 318.

107. τόφρα δέ: δέ *in apodosis*.

112. παχνοῦται: 'freezes.' It is the opposite of *λαίνεισθαι* (Υ 598).

114 = Λ 595.

117 = Ν 767.

118. φόβον: Ν 102 n.

119. βῆ δὲ θέειν: 'started to run,' lit. *took a step for running*.

120. πέπον: Ο 437 n.

121. σπεύσομεν: subjunct.—αἶ κε: 104 n.

122 P 693, C 21. Menelaos takes it for granted that Hektor will have seized the armour immediately upon his (M.'s) retiring.

125. Clearly the body of Patroklos is still clothed in armour, so that the lines which describe the stripping of it off by Apollo in Π cannot have been known to the author of this part.

127. τόν contrasts the head and the body.

128. ἥυτε πύργον: Appendix A.

130. δίδου δ' ὁ γε: 'while he gave,' parataxis; *Gr.* 40 and 46.

134. ᾧ . . . νήπι' ἄγοντι: the masc. is used to agree with the *grammatical* gender of λέων for the reason given C 318 n. The lioness is meant.

135. ἐπακτῆρες: 'huntsmen,' ἀπὸ τοῦ ἐπάγειν τοὺς κύνας, Schol. A. Cp. τ 445 ὡς ἐπάγοντες ἐπῆσαν, of men with dogs.

136. There was a legend that the lion, when fighting for his cubs, was wont to draw down the skin of the brow to hide his eyes, so that he might not be frightened by seeing the missiles coming upon him.

142. εἶδος ἄριστε: 'in semblance most brave.'—ἐδεύεο: cp. N 310 and note. Mark the synizesis.

144. ἄστν seems here used in its primitive sense 'dwelling, home' (*vas dwell*); while πόλις is the citadel, πόλις ἄκρη.

147-8. See I 316-17.—ἐπεὶ οὐκ ἄρα κ.τ.λ.: 'since it seems there are to be (ἦεν as O 274) no thanks for battling against the foemen ever without respite.'

151. Evidently Glaukos knows nothing of what has really happened to the body of Sarpedon. When Apollo took the body away in Π, we were not told how its disappearance was explained to the two armies.

155. Ἰμεν: 1st pl., 'we will go.'—πεφύσεται: from root φα of φαίνω, only here; elsewhere it is fut. pass. of *φέρω, *slay*. πέφανται E 531 is an equally ambiguous form.

158. ἀνδράκι κ.τ.λ.: 'make toil and battle against foemen'; the dat. is used as after simple verbs of fighting.

163. λύσειαν: 'release' for ransom. The mid. = *to obtain by ransom*; cp. A 13.—αὐτόν: 'him himself,' the body as opposed to the arms.

164. τοίου γάρ κ.τ.λ.: 'so great is he whose squire is slain.'

171. ὦ πέπον: O 237 n. ἐφάμην: 'deemed,' as often.—περί with ἄλλων.—φρένας: adverbial.

173. οἶον ἔειπες: Π 600 n.

176-8. Cp. Π 688-90, where the lines are borrowed.

177. φοβεῖ: N 102 n.

178. ὅτε δέ: 'even as at times.'

182. στήσω ἀμυνέμεναι: 'will make to stay from fighting'; the inf. after ἔχειν in this sense is unique.

186 ff. As mentioned above, we must reject some lines here. The idea that Patroklos is wearing the armour of Achilles has not before appeared in this book. There are many independent reasons for the excision. To begin with, it is very strange that after Hektor's proud words to Glaukos, whom he has bidden to stand at his side and see him fight, he should without more ado leave the field to change his armour. Nor is there any reason why this idea should occur to him just after he has sent off the captured arms to the city. The Greeks seem to take no notice whatever of the change, though one would suppose it worthy of at least a passing remark on

their side. There can be little doubt that we have here an interpolation by the author of the *Making of the Arms* in C, designed to keep the change of armour before us. The interpolation probably ends at 228, as 229 will follow 185 without the least appearance of a gap. Thus too we get an additional significance for Hektor's words in 229-32: for it is far more natural that he should promise a share of the spoils if they are not yet taken, than if he has them already on his own shoulders.

190. **ΜΕΤΑΣΠΩΝ** must mean 'catching them up'; but this requires *μετασπόμενος* (N 567). The line is probably an insertion later than the rest of the interpolation, being borrowed from Ξ 33 *συβώτης ὥκα ποσὶ κραιπνοῖσι μετασπών* (sc. *κύνas*), where alone **ΜΕΤΑΣΠΩΝ** recurs. But there the meaning is, on the analogy of other uses of *μεθέπω*, *getting the dogs under control* by kicking them. The borrower, however, apparently took the participle as an archaic form of *μετασπόμενος*, which it could not be.

193. **τὰ ἑα**: 'his own.' Observe that **ὁ μὲν . . . ὁ δέ** strangely contrast two acts of the same person (**δῶκε μὲν, δῦνε δέ**).

195. **οἱ** with **πατρί**, 'his father,' as Δ 219 etc.

197. **ΓΗΡΑΣ**: no doubt a *present* part. of *γηράω* ('as he was growing old') from the 'Aiolie' conjugation in *-μι*, of which **ἐγήρα** (also H 148) is the regularly formed imperf.

201. **καταθύμιος**: 'in thy thoughts'; cp. *ἐνθύμιος*.

201. **ἐννέα**: see on Φ 96 and 670 below. The derivation is quite uncertain.

205. Clearly inconsistent with the passage at the end of Π where Apollo is said to have stripped the armour from the head (793) and the shoulders (802). The added lines in Π , therefore, are later even than this interpolation.

206. This **μέγα κράτος** does not avail Hektor much apparently; see the sequel.

207. **τῶν ποινήν, ὃ κ.τ.λ.**: 'as recompense for this, [viz.] how that in no wise shalt thou return out of the battle and Andromache receive at thy hands' etc. For this use of **ὃ** see *Gr.* 38. 2 (β); it appears in Homer to be found only in the *Odyssey* and late books of the *Iliad* (Θ 362, I 493, Ψ 545).

210. **ἤρμωσε**: 'he (Zeus) fitted.'—**δῦ δέ μιν**: 'entered into him.'

211. **ἐνυάλιος**: here only in Homer as a mere epithet of Ares. The meaning, as of the cognate *Ἐνυώ*, is quite unknown, and the words are probably not Greek.

213. **ἰνδάλλετο κ.τ.λ.**: 'he appeared (showed himself) to them all flashing in the armour' etc. Cp. **Ψ** 460 ἄλλος δ' ἡνίοχος ἰνδάλλεται, 'another charioteer appears.'

215. **ἐποικόμενος**: 'going up and down among them.'

216-18. These names are mostly taken from the Catalogue, **B** 848-61. The mention of Glaukos among those who are urged on is strange.

220. **περικτιόνων**: a word which occurs only in passages belonging to the *Ὀπλοποιία* (**C** 212, **T** 104, 109), and in **B** 65.

221. **γάρ** introduces a long sentence (to 226) giving in anticipation the reason for the advice in 227. **πληθύν**: 'more numbers,' as retinue, or to enhance the magnificence of Troy.

225. **δώροισι**: *i.e.* subsidies for the allies.

226. **θυμὸν ἄεζω**: 'I raise your courage.' A similar picture of the economic difficulties of the war is found **C** 290. But such considerations hardly seem consonant with the 'grand style' of the earliest poems, to which, moreover, the idea of a vast multitude of allies is strange; we hear only of a few neighbouring tribes as helping the Trojans, the only foreign allies being the Lykians of Sarpedon.

228. **πολέμου ὀαριστύς**: 'the sweet converse of war,' an oxymoron. Cp. **A** 502, **N** 291.

230. **εἶπεν δέ οἱ Αἴας**: 'and Aias yieldeth to him.' This should strictly be a relative clause, 'and to whom Aias yieldeth,' but cp. **Ω** 293 n.

231. See 186 n. *ad fin.*

235. **ἐρύειν**: future; *Gr.* 24. 2. In 287 it is a present. *ἐλπوماί* in the sense of *hope* always takes a future inf., though in the sense of *suppose* it may go with aor. or present.

236. **νήπιοι**: interjectional nom.; cp. **A** 231. **ἀνήρα**: *sc.* Aias.

239. **αὐτῶ περ**: 'by ourselves,' if we do not get help.

241. **ὅς κε . . . κορέει** (future, *Gr.* 24. 2). A comparison of this passage with **A** 175 *ὃς κέ με τιμήσουσιν*, **B** 229, **I** 155, **Φ** 587, **Ψ** 675, and a number of others, seems to show that *ὅς κε* is in such sentences used in a generalising sense, like *ὅστις* or *ὅς τε*. We shall then translate here 'one who will' etc.;

in **A** 175 'men such that they will honour.' This view is confirmed by **c** 263 οἱ κε τάχιστα ἔκριναν (a gnomic aor.), where the meaning evidently is 'men of that class which most quickly decides.'

242. The naïve confession of fear is not unworthy of the Homeric hero, and indeed heightens the glory of the subsequent success.

243. περί with καλύπτει.

244. The metaphor here is bold beyond measure. It is Homeric to say that a cloud of war enshrouds everything, but not to identify it with Hektor, and say that Hektor enshrouds everything. If, again, we make Ἔκτωρ subject and νέφος object of καλύπτει, we have a quite un-Homeric expression. No doubt the line is an interpolation; the name Hektor having been added as a mistaken explanation, perhaps a mere marginal note, and the line then filled up, in order to get the name into the text. ἡμῖν δ' αὖτε κ.τ.λ. : 'but for us again (in particular) there flasheth out (from the darkness) sheer destruction.' The words are taken from **A** 172 βόες ὥς, ἅς τε λίων ἐφόβησε μολῶν ἐν νυκτὸς ἀμολγῷ πάσας· τῇ δέ τ' ἰὴ ἀναφαίνεται αἰπὸς ὀλεθρος. In the middle the verb only recurs **A** 62, ἀναφαίνεται οὐλῖος ἀστήρ.

250. δῆμια : drinking 'at the public cost' is the privilege of members of the φιλοχῶν, who are entertained by the king (**B** 401, **Δ** 259 etc.). — Observe the change from 2nd to 3rd pl.

254. αὐτός : 'of himself,' without a special summons. — νεμεσιζέσσω : 'let him feel indignant that' etc.

259. Ἐνυαλίω : **Π** 857 n.

260-1. An interpolated complet. It would imply, like the similar phrase at the opening of the Catalogue (**B** 488 πλεθύν δ' οὐκ ἂν ἐγὼ μνησομαι οἷδ' ὀνομήνω), that a very great multitude came to the rescue. But this does not suit the context at all; the interest of the defence lies in the heroic struggle of a few Greeks, and is lost if the multitude of the defenders is thus insisted upon.

263. There is a story that Solon burnt his poems in despair of their ever bearing comparison with this fine simile. The story is also told of Plato.

265. ἔξω : 'forth,' beyond its own limits.

268-73 must be rejected as another instance of the endeavour to produce a sensational effect by supernatural darkness which

has been noticed in the last two books (see O 659, Π 567). The lines do not suit the story at all. It is true that we find Aias in 645-7 *infra* praying for darkness to be removed, but that need be no more than the natural darkness arising from the clouds of dust stirred up by the fight. The darkness here is said to have been sent to help the Achaians; but, however well meant, the interference of Zeus would seem to have been very ill-judged, for it is the Achaians who are the first to pray for light. —φραχθέντες: cp. N 130, O 566.

272. μίχσεν, with all other derivatives from the same stem, is elsewhere unknown to Homer. —Τρωήσιν is equivalent to a gen. Τρώων in apposition to δηίων, 'dogs of their foes—of the Trojans.'

275. ὑπέτρεσαν: 'fled before them.' According to Aristarchos τρέω in Homer means *fugere*, not *timere*.

277. ἐρύοντο: 'began to drag away.' —καί with Ἀχαιοί: 'but not long were the Achaians *in their turn* to be parted from the body.'

278. ἐλέλιξεν and the kindred forms from ἐλίσσω — *rally* are an error for *Fe*λιχθ- or *ε*Feλιχθ-. They are distinct from ἐλελίζω, *to shake* (A 530, X 448). We should no doubt read ὦκα *Φέλιξεν* here. Cp. Z 109.

279. περὶ . . . περί with Δαναῶν.

283. διὰ βήσσας: with ἐκέδασσε.—ἐλιζάμενος: 'turning to bay.'

285. μετεικάμενος: εἶμι, Gr. 17. 5.—ῥεῖα with ἐκέδασσε.

286. φρόνεον δὲ μάλιστα: 'were fiercely purposed.'

290. τελαμῶνι: 'with his baldric,' detached for the purpose from his sword or shield. Τένοντε: cp. Ξ 466 n., Π 587. Compare the manner in which Achilles drags the body of Hektor, X 396-7.

291-2 = O 449-50.

294. χαλκοπαρήου: Appendix A. 7 *ad fin.*

295. ἦρικε: N 441 n.

297. παρ' αὐλόν: 'along (outside it, of course) the socket of the spear.' The spear-head sometimes ended in a hollow tube into which the shaft was fixed; that this was called αὐλός appears from the epithet δολίχαυλος in i 156. For another method of fixing spear-heads see on N 162.

299. ἦκε κείῃσαι go together, 'let fall and lie.'

301. Larisa or Larissa was a very common name; there were eleven towns thus called in ancient times, three of them in Asia Minor. There is no reason to doubt the truth of the tradition that it was a Pelasgian word meaning 'citadel.' In confirmation of this it will be noted that Lethos the father of Hippothoos is called a Pelasgian above.

306. For this Schedios see B 517-8.

310. ἀνέσχε: 'stuck out.'

312. Φόρκυα is the natural form of the acc., though we have Φόρκυν in 218, 318; cp. ξριν beside ξριδα.

314-5 = N 507-8.

316-7 = Δ 505-6.—χώρησαν δ' ὑπό: ὑπεχώρησαν.

319-20 = Z 73-4.

321. ὑπὲρ Διὸς αἶσαν: Π 780 n.

324. Ἠπυτίδης: a name formed from the profession (ἡπίω, *speaks*) of the ἡπύτα κήρυξ (H 384), like Ἀρμονίδης and Τεκτονίδης of carpenters, Θ 114, E 59 (where see other instances). οἱ πατρί γέροντι: 'his old father,' i.e. Aineias' father, Anchises. Cp. 195.

325. φίλα . . . εἰδώς: 'a loyal-hearted man,' i.e. an attached retainer of the family.

327. καὶ ὑπὲρ θεόν: 'if God were against you,' — ὑπὲρ Διὸς αἶσαν above.

328. ὥς δὴ ἶδον: 'as ere now I have seen.'

330. ὑπὲρ Δία is Dr. Brock's brilliant correction of ὑπερδία (mss.), which does not occur again in Greek, and is capable of no suitable sense here. Translate 'maintaining their land (or folk) even against the will of Zeus'; cp. ὑπὲρ Διὸς αἶσαν and ὑπὲρ θεόν above. The alteration was probably made by the ancient critics from an objection to the phrase as impious, especially in the mouth of a god.

331. ἤ: 'rather than.'

336. αἰδώς μὲν νῦν ἥδε: 'here now is matter for shame'; see on O 502.

338. γάρ by anticipation gives the reason for ὢμεν below. ἀλλά opposes the whole sentence to what precedes. ἔτι: 'still,' with ἐπιτάρροον εἶναι.

340. τῷ: N 57 n.—ἔκηλοι: 'at their ease.'

342. ἔστη: 'took his stand.'

343. ἐλελίχθησαν : 278 n.

347-9 = Λ 577-9, except that Apisaon is there Phausiades.

351. καὶ δέ κ.τ.λ. : 'aye, and after Ast. was their best man for fight.'

354. εἶχε : 'was able.'—ἔρχατο : Π 481 n.

356. μάλα πάντας : take together, as N 741.

357 ff. These lines explain κελεύων.

359. μάλα : 'by all means.'

361. πορφυρέω : only here as an epithet of blood.

362-5. Probably all spurious. They are weak and prosy.

366. κε φαίης : 'would'st have said'; Gr. 42. 1, Obs. With this line, as pointed out in the *Introductory Note*, we enter on a region of interpolations. It is not clear whether the darkness here is supernatural or not; as the passage is late, it is possible that the former may be meant. Perhaps this part is by the same hand as 268-73.

368. ὅσσοι ἄριστοι : 'all the chieftains who.'

371. πέπτατο : 'was spread over them' (πετάννυμι).

373. γαίης : local gen., Gr. 31. 3.—μεταπαυόμενοι : 'resting at intervals,' a very heroic conception! ὀλίγη δέ τ' ἀνάπνευσις πολέμοιο is the true epic idea.

379. ἔφαντο : 'deemed,' as often.

384. ὀρώρει : 'went on'; see Gr. 39.—After the preceding section we should have supposed that the scene was to shift to the part of the battle where the sons of Nestor were fighting, instead of that the narrative hangs fire, and goes on to a general account of the fight over Patroklos, which has been already sufficiently described. But though the context is weak, the simile of the hide is interesting in itself, and gives a lively picture of primitive industry. What is referred to is the curing of leather by stretching it and rubbing in oil. This process is still followed in Europe for the production of certain sorts of leather, and is said to be quite common in India. The idea is that as the skin is stretched the natural moisture comes out of it, and lets the oil or fat take its place.

387. παλάσσετο : the singular apparently by *Schema Pindari-enum* (the employment of a verb in the sing. with more than one

subject); but then the verb very rarely follows its subjects, and the use is only found with inanimate objects.

388. ἀγαθόν: 'brave'; N 117 n.

390. λαοῖσιν: 'his people,' servants or retainers.

392. κυκλόσε goes both with διαστάντες and τανύουσι: they stand at intervals round the skin, so that it is stretched equally in every direction.—ἰκμὰς ἔβη: 'the (natural) moisture goes out of it.'

396. ἐρύειν: 235 n.

398. κε . . . ὀνόσαιτο: 366 n.—Ares and Athene are selected as the war-gods of the two opposing parties.

400 ff. and 412 ff. Each of these sections begins as though we were to pass to a fresh stage of the narrative, but each stops short. It is not till 414 that we get fairly under way with a new episode. Up to that point there is nothing but a laborious explanation of the state of affairs repeated over and over again.

404. τό: 'wherefore,' i.e. because they were so far away from the ships Achilles had not yet grown anxious with regard to their long absence.—ἔλπετο: 235 n.

407. οὐδὲ cὺν αὐτῷ: 'nor yet with him' (Achilles). This use of αὐτῷ as a reflexive is very rare.

408. νόσφιν: 'in secret.' These lines seem curiously in contradiction to C 9, where we find Achilles actually fearing the death of Patroklos, because of a prophecy received from Thetis. The conclusion is natural that the two passages must be of independent origin, though it is not an argument on which much stress must be laid, as the discrepancy refers only to a subordinate point. We nowhere else hear of a continued imparting of prophecies to her son by Thetis, though casual warnings are mentioned also in I 410, Π 36-7.

413. ἐγχριμπτοντο: 'pressed hard on one another'; in this sense here only.

414. τις: 'a man,' i.e. several men. The common feeling of the army is expressed. Cp. B 271.—χαλκοχιτώνων: see Appendix A. 3.

416-8. ἀλλὰ . . . χάνοι: 'nay, may the earth open and swallow us all.' τό: i.e. the earth's opening. εἰ . . . μεθή-
κομεν is a protasis not only to τό κεν . . . κέρδιον εἶναι, but also to οὐ μὰν εὐκλεές ἀπονέεσθαι. The whole thought is 'it will be a disgrace to us to return to the ships—nay, it

would be better for the earth to swallow us up here, if we let the Trojans drag off the body.'

420. ὥς is here only used for ὥδε in the sense of *as follows*.

424. σιδήρειος δ' ὀρυμαγδός: 'iron-stubborn din'; cp. Ψ 177 πρὸς μένος σιδήρεον. The juxtaposition of χάλκεον οὐρανόν is awkward, as of course no antithesis between the two metals is intended; 'brazen' is simply the standing epithet of the sky, conceived as a dome of solid bronze.

427. Patroklos had left the chariot at Π 733, but it is to be supposed that the horses had been kept close behind him while he was fighting; Hektor pursued them on Patroklos' death, Π 864-7, P 75-7.

430. μάστιγι: Ψ 387 n.

431. ἀρειῆ: 'reviling'; also Τ 109, Φ 339. This is better than to translate *entreaty*, as the α of ἀρή, *prayer*, is always long. ἀρσὴ is connected with ἀρής, *hurt, disaster*, for which see on C 100.

440. ζεύγλης ἐξεριποῦσα κ.τ.λ.: 'drooping from the yoke-pad by the yoke on either side.' The ζεύγλη seems to be a pad to save the necks from being chafed by the yoke. Others take it of the breast-band by which the horses pulled; but the former explanation suits the context better. — ἀμφοτέρωσς goes with ζεύγλης, *quasi* ἀμφοτέρωθεν οὔσης.

442. κινήσας κάρη: either in indignation or pity, or both; cp. 200.

446. Cp. c 130 οὐδὲν ἀκιδνότερον γαῖα τρέφει ἀνθρώποιο πάντων κ.τ.λ. — οἰζυρώτερον: for οἰζυρότερον, because the latter could not be used in a hexameter; so κακοξενώτερος υ 376.

450. ὥς: *how that* = 'that.'

453. σφιcí: the Trojans; though they have not been named since 520, the preceding context makes the reference clear.

454-5. Borrowed from Λ 193-4. They are not in place here, for the Trojans never again reach the ships, but are stopped by Achilles at the fosse outside the wall.

455. κνέφας ἱερόν: Π 407 n.

459. τοῖσι δ' ἐπί: 'upon them,' the horses and chariots.

460. ἵπποισ: sociative dat., 'charging with his horses.' — αἰρυνίός: N 531 n.

462. ὀπάζων : 'pressing hard.' The word seems to be closely connected with ἔπειν. Cp. Δ 321 γῆρας ὀπάζει.

463. ἕρει : 'slew.'

464. ἱερῷ : as being drawn by steeds of divine origin.

471. οἶον : 'seeing how' ; see Π 600 n.

476. ἐχέμεν δαίμωνι τε μένος τε : 'manage the controlling and the spirit'—a slight zeugma.

478. αὖ : *autem*.

481. βοηθῶν ἄρμα : 'war-chariot,' from βοή = *war-shout*, *war*.

489. νῶι is left without construction. The sentence begins as though τλαῖεν μέναι or the like were to follow, and then τλαῖεν μαχέσασθαι, which requires a dat., is substituted.

492. βοέης : 'shields,' as often. The armour of Achilles, which Hektor is supposed to have donned, is here ignored.

497. νέεσθαι : here a future as C 101 etc.

499. μελαίνας : P 83 n.—ἀμφί is adverb.

502. Cp. N 385.—μάλα : 359 n.

506. ἢ κε . . . ἀλοῖν : not dependent on πρίν, but an independent clause added paratactically, 'or he himself may be overcome among the first.'

509. ἐπιτρέπε', οἳ περ ἄριστοι : 'leave to those who are the bravest.'

514. θεῶν ἐν γούνασι κείται : an obscure phrase, recurring T 435, α 267. It evidently means *in the disposal of the gods* ; and the most probable explanation is that it refers to the seated images on which, as in the case of Athens Z 92, the gifts offered are laid. Thus a man who says that anything is 'on the knees of the gods,' means that he has yielded up any claim he might have in it, and left it to the gods to dispose of.

515. ἔσω : 'I will make a cast' (with my spear).—κεν . . . μελήσει : 'shall now be the care.' Gr. 44. A. 2.

516-7 = Γ 355-6.—ἀμπεπαλῶν : T 438 n.

517-8 = E 538-9.

518. εἶσατο : εἴμι, Gr. 17. 5.

520. Compare the account of the sacrificial slaughter in r 442-54. Here the blow on the neck is first given and then the throat is cut. In other descriptions only the last part is

mentioned (*αἰέρονσαν* A 459, B 422, probably as alone being ritually important. The preliminary blow is given merely for obvious reasons of convenience in the case of the ox, and has no significance.

522. *διά*: adverb.

524. *μάλ' ὀξύ*: epithets of *ξίφος*, not adverbial with *κραδαινόμενον*.

526-9 = Π 610-3.

530 = Η 273.

535. *ἦτορ* must be taken to mean 'life' (O 252 n.) rather than the heart in the physical sense, for he was wounded *ἐν νηδύλοισι*.

539. *κῆρ ἄχεος μεέηνκα*: 'I have released my heart from grief,' for "I have dismissed grief from my heart."

545-6. No doubt spurious: for there is no change in the mind of Zeus, he is still carrying out his intention of letting the Achaeans be driven backwards. It is likely that the couplet was added by some rhapsodist who thought it necessary to explain how it was that Athene roused the strife after Zeus' commands in Θ that the gods should abstain from the war. But it is probable enough that all this part is considerably older than Θ.

547. This simile is a difficult one. How can the stretching forth of the rainbow be compared to the goddess wrapping herself in a thick cloud? It would be natural to say that the goddess wrapped in cloud was like the rainbow surrounded by cloud. But this interpretation is excluded by the epithet *πορφύρεος*, 'gleaming,' which shows that the contrast alike of the bright goddess and the bright rainbow with the dark clouds cannot be meant. Perhaps *πορφύρεος* here means *dark, gloomy*, rather than gleaming; it is used of the colour of a stormy sea, and thus includes the idea of gloom. In that case the comparison is between the gloomy portent of the rainbow and the deadly purpose of Athene's descent, and must not be pushed to details. The rainbow is spoken of as a portent also in Λ 27; the sentiment which looks upon it as a sign of hope and comfort is foreign to Greek imagery.

It is a question, however, if this scene be not quite late, as Phoinix, who appears directly afterwards, is a character known only to the latest part of the Third Stratum. The added scene will then extend from 543 to 592.

556. *κατηφέϊν*: Π 498 n.

559. ἔχεο κρατερῶς : 'bear thee stoutly up.'

561. ἄπτα : a primitive word for *father*, no doubt formed from the early efforts of childish lips, like our "dada." It occurs in every main branch of the Aryan family of languages.

564. ἐσεμάσσατο (μαίομαι) θυμόν : 'has touched my heart.' The compound recurs only T 425.

567. γλαυκῶπις : T 694.

570. For similes from the fly cp. B 469, Δ 131, Π 611. Note that this line rhymes with the preceding.

572. ἰσχανάα δακέειν : 'persists in biting,' lit. *holds on for biting*, like ἔχεο 559.

579. φόβονδε : 'to flight,' as always. So 597.

585. Repeated from 326.

587. οἶον : 'seeing how' ; Π 600 n.—ὑπέτρεσας : 275 n.

589. αἶψας νεκρὸν . . . ἔκτανε : an instance of ἵστερον πρότερον. The body is that of Podes, not that of Patroklos.

593. For the aegis see O 229, 308 nn.

595. τήν is generally referred to the aegis ; but this is very weak. It would be better to refer it to Ἰδην. Zenodotos read γήν. This gives a better sense, and as the passage is a late one, the late form of the word γαίαν is the older Homeric form) is defensible.

599. ἐπιλίγδην : explained by Schol. A as ἐπιφάδην, *on the surface*, 'grazing it.'—γράψεν . . . ἄχρις : 'and it scraped deep into the bone,' as a surface wound might, since there is so little flesh on the shoulder. ἄχρις lit. *utterly*, completely.

600. ῥ' is omitted by two mss., and evidently stands in the place of F, *him*, as Δ 524.

603. τρέσσε : 275 n. παπτήνας : 'peering about,' to find the best course.

607. βόησαν : for grief at seeing him hit, or for joy at his escape.

610. The passage is not easy to understand. Meriones is himself the charioteer of Idomeneus. Here it would seem that he has a chariot of his own ; he is at the moment fighting on foot, and his charioteer Koiranos, seeing Idomeneus hard pressed, comes to his rescue just in time, leaving his own master for the moment. Idomeneus, contrary to the usual practice, has brought no chariot of his own at all, but has entered the battle

on foot (*πεζός*, 612). This evidently refers to **N** 240, where we find Idomeneus and Meriones both leaving the camp on foot. This passage is accordingly later than that.

612. ἀμφιελίσσας : **N** 174 n.

615. φάος : 'as a deliverance' ; **Z** 6 etc.

618. *πρυμνόν* seems to be misused. It should mean the *butt-end* of the spear, but is here apparently intended to signify the end of the shaft next the blade ; but this could not have *cut* the tongue.

620. Meriones is on the ground close by.—ἐκ πεδίοιο with ἔλαβεν.

622. μάστιγι : *Gr.* 17. 1.

623. ὅ τ' οὐκέτι κ.τ.λ. : 'how that the mastery is no longer with the Achaians.' So ὅ τε in 627.

627. ἑτεραλκέα νίκην : **Π** 362 n.

631. ἄπτεται : 'reach their mark.'

634. αὐτοί περ : though without the help of Zeus.

635. Bentley proposed νεκρόν τε for τὸν νεκρόν, to avoid the hardly Homeric use of the article and the neglect of the *F* in *Φερύσσομεν*.

637. ἀκηχέδαται : an anomalous form from ἀκαχίζω. δεῦρο is elsewhere used only with verbs of motion.

639. **I** 235, where see note. Here it is most natural to take μένος as the subject of πεσέεσθαι as well as of στήσεσθαι, 'that he will not be stayed, but will fall upon the ships.' So **N** 742.

644. *Cp.* 269 n. It is not necessary to suppose that the darkness here is anything supernatural ; it need be no more than the thick cloud stirred up from the dusty plain by the fighting.

645. ἀλλά : 'nay.' The word contrasts the thing prayed for with the actual circumstances to which it is tacitly opposed.

647. ἐν δὲ φάει καὶ ὄλεσσαν : 'so it be but in the light, c'en slay us, since that, it seemeth (*νυ*), is thy pleasure.' A famous line.

649. ὁμίχλην : of a dust-cloud, as **N** 336.

650. ἐπί : 'therewith,'

653. Antilochos is chosen as being a friend of Achilles and a good runner, δ 202.

657-73. An interpolation, and apparently later than Ψ (see below). The simile is borrowed from Λ 550-5, where it is used of Aias being beaten back by the Trojans. Here it has little point, and conflicts with the simile of the eagle in 674 ff. Menelaos' staying to 'lay many behests' on his companions is inconsistent with οὐδ' ἀπίεησε in 656, which naturally implies that he obeyed at once; while the four lines 669-72 hardly amount to what should be meant by πολλὰ ἐπέτελλεν. 670-2 are weak; for in any case it is a point of honour to rescue Patroklos' body, quite apart from his amiability. The use of τις (670) is strange, since Menelaos is only addressing three intimate friends. The expression Πατροκλῆος δειλοῖο is apparently borrowed from Ψ 65, 105, 221, where in each place the phrase is 'the ghost of poor Patroklos'; and excepting those passages and Ψ 223, δειλός does not recur as an epithet otherwise than in the phrase δειλοῖσι βροτοῖσιν. ἐννήϊος occurs only here, and we are no doubt right in tracing this and other references to Patroklos' 'amiability' to Ψ 252, where the epithet ἐννήϊος is admirable. See further on Φ 96.

658. The principal verb belonging to ζ c is forgotten in the development of the simile.

659. βοῶν . . . ἐλέεσθαι: 'to pick out a fat one from the kine.' πῖαρ may be a subst. *jut-beast*, or we could, perhaps preferably, read πῖαρ' (masc. adj., sc. βοῶν); there is a fem. πῖαιρα, and cp. μάκαρ, μάκαιρα.

661. ἰούει: 'charges.'

663. δεταί: 'bundles' of twigs (δέω, *bind*).—τρεῖ: 275 n.

665. βοὴν ἀγαθός: *Gr.* 29. 1 (β) *ad fin.*

667. πρὸ φόβοιο: a unique and extraordinary phrase. It appears to have been formed on the analogy of πρὸ ὁδοῦ (Δ 382), and to mean 'forward in (on the path of) flight.' The absence of a verb of motion is very awkward, but the author probably meant ἰόντες or the like to be supplied. (In πρὸ ὁδοῦ the gen. may be local or partitive.) The common interpretation is *prae timore*, *for fear*; but such a use of πρὸ is not found in Greek of any period, and, according to the canon of Aristarchos, φόβος in Homer always means *flight*.

681. ἴδοιτο: ζ cce is the subject, '(to see) if anywhere they could behold.' Cp. 104 n. Perhaps we should read ἴδοιο.

686. μή supplants οὐ with ὦφελον in wishes referring to

past time, apparently from the feeling that the whole construction, as expressing a wish, requires this negative. ἥ: by a natural condensation of thought the message is put in place of its subject.

692. εἶπεῖν: inf. for imper.—αῖ κε: Gr. 44. B. 3 (r).

694. κατέστυγε: 'was shocked'; as usual in Homer, the word expresses horror, not loathing.

695. ἀφάσιν: the α is lengthened by the ictus, as in ἀθάνατοι.—τῷ δέ οἱ ὅσσε: O 607 n.

699. ἔστρεφε: 'was wheeling round,' so as to follow his movements.

703. ἔνθεν apparently = ἐξ οὗ, *from the time when*; cp. θ 500 ἐνθεν ἔλων ὥς οἱ μὲν ἀπέπλειον, 'taking up the story from that point where' etc., and N 741. It seems more natural to make ἐτάροισιν the antecedent, but there is hardly support in Homer for local relatives with personal antecedents. See on Ω 382.

704. Πυλίοισιν: Antilochos' people.

709. οὐδέ = ἀλλ' οὐ, as often.—μιν: Achilles.

711. γυμνὸς ἑὼν clearly refers to the loss of Achilles' arms by Patroklos. If then we take this portion of P to be older than the change of armour, it will be necessary to reject this line, and with it must go 709-11.

712-13. See 634-5.

721. For the present μῖμνομεν with πάρος ('have been wont to abide') cp. A 553, C 386, Ψ 782 etc.

723. μάλα μεγάλως: 'with very mighty effort.'

724. αἶροντας: a form not elsewhere found in Homer for αἶροντας, but ἀρθεῖς occurs.

727. ἕως: 'for a while'; cp. 730, N 143, O 277 etc.

730-1 = O 277-8.

733. σταίησαν for σταῖεν is the only instance in Homer of this long form in the opt. pl.

736. τέτατο: N 359 n. The ropes which govern the course of battle are pulled tight for them, so as to make the fight rage fiercely.

739. ἐπιβρέμει: 'roars upon,' or possibly 'makes to roar.' The middle βρέμεται is commoner than the act., which may sometimes have had a transitive sense. Some edd. reject the line.

740. τοῖς . . . ἐρχομένοις: 'them . . . as they went' with the body.

742. μένος ἀμφιβαλόντες: 'throwing their strength into it' (the beam); lit. *round it*. Cp. Ψ 97 ἀμφιβαλόντε ἀλλήλους, 'embracing.'

748. πεδίοιο διαπρύσιον τετυχηκώς: 'stretching its length along the plain'; lit. *chancing to be there in a continuous line on the plain* (πεδίοιο, local; Gr. 31. 3). Cp. κ 88 δὲν πέρι πέτρῃ ἡλίβατος τετύχηκε, 'is to be found,' is there without man's agency. The picture is that of a natural barrier protecting a village or cultivated field in the time of flood.

750. πᾶσι . . . πλάζων: 'sets the stream of all of them towards the plain, beating them off.' πλάζω is connected with πληγή.

751. ῥήγνυσι is the correct form, not ῥηγνύσι (as though contracted for ῥηγνύουσι); it is really for ῥήγνυντι, an uncontracted form. So we should read ἵστασι, τίθεισι etc.

755. τῶν δέ seems to stand for οἱ δέ by a sort of attraction to the case of ψαρῶν, as though to emphasise the comparison. Or we may take it for τῶν δὲ νέφος: but even so there will be an anacoluthon.

756. κεκλήγοντες: *constructio ad sensum*, as though ψᾶρες . . . κολουί had preceded. For the form see on Π 430. - οὔλον: a very obscure epithet as applied to a shout. There are three distinct words of this form: (1) οὔλος = ὄλος for ὄλφος, *whole*; (2) οὔλος, *violently* (**Φολνο* connected with *vellus* etc.); (3) οὔλος = ὀλοός (**ὄλνο* - *tl*), *deadly*. The last seems to be the word here, 'shrieking with a cry of destruction,' as we speak of a "death-shriek."

760. What has the trench to do here? It is in fact never reached at all; the Trojans only approach the camp C 150, and then they are frightened away before they get up to it by the appearance of Achilles, so that the arms of neither side can here be said to fall 'around and about' it. Perhaps this final couplet is a mere tag, added to round off a rhapsody in recitation.

C

INTRODUCTORY NOTE. The difficulty of assigning to this book its exact place in the development of the *Iliad* has been already pointed out. It seems probable that the *Mânic* com-

prised, if not the saving of the body of Patroklos, at least the scene of the bringing to Achilles the news of his death, which this book contains. But the story is so closely combined with much that cannot belong to the **MÂNIC** that it is a troublesome task to attempt to disentangle the oldest elements. The simplest way is to point out first what cannot belong to the **MÂNIC**, if the analysis is right so far as it has gone.

(1) The main portion of the book, that which describes the making of the arms of Achilles, certainly cannot have been known to the **MÂNIC**: it has been already shown at length that the idea of the wearing of Achilles' arms by Patroklos, which prepares the way for the making of the new set, is superfluous in **Π**, and positively confusing in **P**. But with the making of the arms goes the visit of Thetis to Achilles, which only leads up to the journey to Hephaistos. (2) The scene at the trench is doubly proved late—first by the appearance of the trench itself, which belongs only to the Third Stratum, and secondly in that it presupposes the loss of his arms by Achilles. And with the scene at the trench we must cut out the visit of Iris which introduces it.

The only portions of the book left to be considered are (1) the actual bringing of the news to Achilles, 1-34. (2) The dragging in of the body, 148-64 and 231-42. (3) The assembly of the Trojans and the mourning for Patroklos, 243-355.

These pieces form a fairly connected whole, and tell so much of the story as is essential for the **MÂNIC**, on the supposition that the saving of the body of Patroklos really belonged to it. But it is impossible to speak with any confidence on this point (see *Introductory Note to P*), and we shall do best to leave it still uncertain. We shall at least feel no surprise that, in all the manipulations to which the venerable story has been subject, there should be one and only one place in which there may possibly be a gap in the original narrative; and even here it is likely that what originally filled this gap still exists, though no longer in a form in which we can pick it out with any confidence.

Whatever may be the origin of the book, its supreme beauty and importance cannot be overrated. The "Shield of Achilles" is a document of the first rank, whether as an unsurpassed piece of descriptive composition, or as a picture of the doings and thinking of men of the Achaian age, or as our first literary testimony to the origin of Greek art. On the other hand, the appearance of Achilles at the trench is one of the supreme pieces of poetical imagination which the world has brought

forth. The narrative throughout is of the best class; it is a model of vigour, rapidity, and clearness, while the deepest notes of pathos are touched in the opening lines. To poet, artist, archaeologist, and historian the poem of the *Making of the Arms* must ever be a precious corner-stone of the fabric of their work.

1 = Λ 596. Here it is perhaps inserted as a tag to introduce a fresh rhapsody.

3. ὀρθοκραιράων: 'of up-standing horns,' because the "ensigns" or vertical projections which ran up from the stem and stern of the ship (I 241, O 717) were likened to the horns of an ox. In Θ 231 the word is applied in the literal sense to oxen.

4. φρονέοντα: 'boding.'—δή: 'now,' Gr. 45, N 122 n.

6. κομώοντες: Gr. 28.

7. πεδίοιο: Gr. 31. 3.—ἀτυζόμενοι: 'flying in rout.'

8. μὴ . . . τελέσωσι: 'perchance the gods will accomplish'; P 93 n.—οὐμῶ: locative.

10. There is a clear contradiction to P 410; see note there.

13. χέτλιος: 'headstrong.' Cp. K 164, where it means *hard, tough*, of physical endurance.

14. See on Φ 535.

19. See P 686. 21 P 122.—22 P 591.—22-24 ω 315-7.

23. It has been objected that κόνις αἰθαλόεσσα and τέφρη both imply *ashes*, while, as Achilles is outside his hut, he can only have had *dust* to throw upon his head. But as the hut is elsewhere regarded as a copy of the house, it will probably have an altar to Ζεὺς Ἐρκεῖος in front; this would afford a supply of wood ashes.

25. νεκταρέω: probably εὐώδεια, as fragrant spices were used to preserve garments.

26. μέγας μεγαλωστί: Π 776 n.

29. ἀκηχέμεναι: a curious form beside ἀκαχήμενος (ἀκαχίζω). For the long vowel cp. ὁδὸν ὄδυσσεται, ἐλὼν ἔλαται, ἀρῆτρον ἄρμενος, ἐδ-ήδοται. Cp. also ἀκηχέδαται P 637.

33-5. The changes of subject are unusually violent: ὁ δὲ Achilles, δεΐδιε Antilochos, ἀποτμήξειε Achilles, ὦμωξεν Achilles.

34. ἀπο-τμήξειε: 'sever,' cut *apart*, not *off*; cp. Π 390.

αἰδῆρῳ: 'a knife.' It can hardly be a sword, for the only *μαρμαί* of iron mentioned in the *Iliad* are the mace of Areithoos, H 141, and the arrow-point of Pandaros, Δ 123: while, on the other hand, small tools are commonly made of iron. A knife was carried by Agamemnon for practical purposes, Γ 271: and if Achilles also had one hanging beside his sword, it would be an obvious thing to use. Some would reject the line, which is not wanted, and produce the different line mentioned in the last note.

36. πατρί: the Menes of later mythology, but never named in Homer. So A 358. See on 141 below.

39-49. An interpolation. The names are selected from a longer list in Hesiod *Theog.* 243 ff. The repetition of the greater part of 37 in 49 as a 'catch word' is a familiar sign of interpolation.

40. βοῶπις: 159 n.

53. εἴδετε: subjunct.

54. δυσχαριστοτόκεια: 'mother to my sorrow of the first of men.'

55 ff. The construction is rather involved. The grammatical protasis ἢ τ' ἐπεὶ . . . is continued and expanded first by the paratactic clause ὁ δ' ἀνέδραμεν (*Gr.* 46), and again by τον μεν . . . ἐπιπροέηκα, so that τον δ' οὐχ ὑποδέσομαι is at once the apodosis to ἢ τ' ἐπεὶ . . . and antithesis to τον μεν.

56. ἔρνεϊ: 'a young branch.' See on P 53.

57. γουνῷ ἄλωϊας: 'on the fat of the orchard.' γουνός probably γῆρας, *παρὰ, productive land*, from root γερ. For ἄλωϊας see on T 496.

58. νηυσίν: sociative, 'with the ships.' ἐπε: 'against the foe.'

61. ἐπισχερώ: 'in order' i.e. *in a line*, i.e. one after the other.—εαμειαί: predicative, with εἴρυντο.

73. φρένας: adverbial; *Gr.* 29. 1 (B).

74. τα μέν κ.τ.λ.: 'those things now (δῆ), thou seest (τοί), have been accomplished.'

75. Cp. Π 236 n. δὴ πρίν: lit. *before this*: δὴ ἤδη, *formerly*. Transl. simply 'before.'

77. ἀεκήλια: ἄπ. λεγόμενον. It is best regarded as an incorrect by-form of ἀεικής, *unseemly*, 'shameful.'

88. (1) If εἷη is an opt. we must supply an ellipse after Νῦν δέ, 'but as it is, thou wast wed that' etc. Τόν will then be a relative. (2) εἷη may be meant for εἴη, a subjunctive; the sense then is, 'but now, in order that thou may'st have grief . . ., thou wilt not welcome him' etc. There is a certain instance of this subjunct. in Ψ 47 μετ-εἴω, and possible ones in Η 340, Ι 245, ο 448 (For ἐλθῃ), ρ 586. Here, however, (1) seems preferable.

91. ἀνδρεῖσι μετέμμεναι : 'play my part among men.'

93. ἔλωρα : in pl. only here (but ἐλώρια Α 4). The sing. is always used in a concrete sense, *an object of prey*. Here it must be abstract, 'pay (the penalty) for his ravaging.' So Π 776 ἱπποσινάων. The plural in such cases is a kind of imperfect abstraction; the particular manifestations of a quality are thought of as units in a *group* or mass, -not yet as forming a *single thing*" (Monro, *H.G.* § 171. 4).

95. οἱ ἀγορεύεις : 'by *i.e.* considering) what thou sayest.' See on Π 600. The phrase is elsewhere only found in the *Odyssey*.

98. αὐτίκα : his mother's word taken up and repeated with emphasis.—ἐπεὶ οὐκ ἄρα μέλλον κ.τ.λ. : 'since, it seemeth, I was not to succour my comrade at his slaying.'

100. δῆσεν (*lacked, missed*) is undoubtedly a wrong form, unknown to Attic as well as to Homer. The verb occurs elsewhere in Homer only in the form δέω, and always in the mid., except ι 540 τυτθὸν ἐδέεσιν, *just missed*. We should probably read ἔδυσεν. ἄρω here and in 213 and Ξ 485 should be written ἀρή' (*ἀρῆς*). Fick has shown that the word for *disaster* is not, as formerly supposed, a fem. ἀρή, but a masc. ἀρῆς, following the old η- declension, viz. acc. ἀρήν, gen. ἀρῆος, dat. ἀρήϊ. In the old alphabet ἀρῆος was written ΑΡΕΟ and wrongly transliterated ἄρω. This form was preserved by Aristarchos (who, however, wrongly explained it as gen. of Ἀρεως, a by-form of Ἀρης, the war god), but all the mss. have ἀρῆς. The false fem. form grew out of the acc. ἀρήν (see above), which was mistaken for a fem. The acc. ἀρήν occurs Μ 331, Π 512, Ω 489. (The word must not be confused with ἀρή, *prayer*, of which the first syllable is long.)

101. It is quite natural that Achilles in his emotion should forget the beginning of his sentence in the multitude of thoughts that are crowding on him. The answer to ἐπεὶ οὐ νέομαι comes only in 114, Νῦν δ' εἰμ'. This line—Ψ 150.

102. φάος : 'deliverance,' as often.

104. A comparison of **υ** 379 αἶψα ἄχθος ἀρούρης suggests that **ἐτώσιον** is to be taken as an adverb rather than an epithet.

105. **χαλκοχιτώνων** : Appendix A. 3.

106. **ἀγορῇ δέ** : by *parataxis* (*Gr.* 46) for 'though in the assembly' etc. The line, however, is probably spurious; the naïve self-glorification of the previous line is quite Homeric, but modification of it by this one is needless, and not like the character of Achilles.

107. For **ὥς** with opt. to express a wish cp. **X** 286, **Z** 281. It is exclamatory, as in **ὥς ὤφελον**.

108. **ἐφένκε** : gnomic.

109. The 'trickling honey' reminds us of the story of Jonathan in the wood eating of the honey which dropped.

110. Wrath is said to 'wax like smoke,' because a little smoke from a small fire will soon fill all the house.

111. **ὥς** : not *as*, but the exclamatory **ὥς** used in a subordinate clause, 'seeing how.' See on **Π** 600.

112. See **Π** 60, **T** 65.

115-16 **X** 365-6. **δέξομαι** : 'I will accept' (willingly). — **ὀππότε κεν** : *Gr.* 44. **B.** 2. — **δή** : 'at last.'

117. **οὐδὲ γὰρ οὐδὲ βίη** : 'for neither did even the mighty Herakles.' Cp. **P** 24. It is clear that the poet of this passage knew nothing of the later legend which told how Herakles became a god. This appears first in the notoriously late scene which forms the latter part of the story of Odysseus' descent to Hades (**Λ** 601).

120. **δή** : 'now.' **ὁμοίη** : 'the same fate,' as we are of the same divine origin.

122. **τινα**, as often, means 'many a.' **βαθυκόλπων**, 'deep-breasted,' recurs in 339 and **Ω** 215 only. It happens only to be used of Trojan women, from which some have supposed it to mean some non-Hellenic form of dress. But such national differences are almost unknown to Homer.

124. **ᾄδινόν** : 'passionately'; see on **Π** 481.

125. **γνοῖται** : *i.e.* by the difference made when he fights. **θηρόν** : fifteen days at most, according to the present chronology of the *Iliad*; but, as a scholiast remarks, **μία ἡμέρα Ἀχιλλεῖ πολὺ ἦν ἀφειστώτι**.

128. **ναὶ δή κ.τ.λ.** : 'yea, my son (*i.e.* I agree with all

you say), truly it is no ill thing to ward off destruction' etc. For **καὶ δὴ ταῦτα** giving assent see L. & S. s.v. οἶτος B. VIII. For **ἐτήτυμον** as adv. cp. **N** 111.—If we place a comma at **τέκνον** and a colon at **ἐτήτυμον**, the sense will be much the same: 'yea, my son, that is a true saying: (viz.) 'tis no ill thing' etc. **ταῦτα** then will refer both to the substance of Achilles' last words and to **οὐ κακὸν κ.τ.λ.**

134. Notice the aor. imper. with **μή**: cp. **Δ** 410.

136. **νεύμαι**: *νέομαι*.

138. **πάλιν**: with the gen., 'back from,' as **Υ** 439.

141. **ὀφόμεναι**: i.e. to *visit*, as in English; cp. **Ξ** 200 etc. Pausanias quotes this and the preceding line in speaking of the marine divinity called *Γέρων*, and worshipped at Gythion, whom he identifies with Nereus.

143. **αἶ κε**: *Gr.* 44. **B.** 3 (γ).

150. It will be noticed that nothing is said here about passing the wall: only the ships are named. This may be taken as some indication that the passage belongs to the original **Μῆνις**.

151. **οὐδέ κε . . . ἐρύσαντο**: the *protasis* is held in suspense till 166 **εἰ μή . . .**, the thought of this line being repeated in 165. —The **περ** emphasises **Πάτροκλον**. Though they escaped themselves, they would not have saved him but for Achilles. Cp. **τόν γε** 153.

155. **ποδῶν**: 'by the feet.' See on **N** 383. Nothing is said here about the carrying of the body by Meniones and Menelaos, with which the last book closed: the Greeks are dragging it (**ἐρύσαντο** 152, by the arms, and the feet are trailing within Hektor's reach).

158. **ἀλκί**: *Gr.* 7 a.

161. **σώματος**: 'a carcass.' Cp. **Γ** 23, from which it would appear that Homer did not know that a lion will not touch a dead body, unless the emphatic *πεινώων* which occurs there is meant to account for the unusual repast. Here, however, **σῶμα** may mean the carcass of an animal slain by the lion himself.

167. **θωρήσσεσθαι**: '(bidding him) arm.' There is no special reference to a *θώραξ* in *θωρήσσομαι*, which is always used in this general sense; see Appendix A. 3. So 189.

168. Probably spurious. Zeus makes no objection in the sequel (356-68 being undoubtedly spurious), and Athene's inter-

position in 203 seems to show that the mission is not a secret one. See on 185.

170. **ἐκπαγλότετε** : 'most redoubtable' ; cp. **A** 116, where again the epithet is applied to Achilles.

175. Divide the word as **ἐπ-ιεύουσι** : 'rush on to drag him.' For the change from the participle (**ἀμυνόμενοι**) to the indic. **ἐπιεύουσι** cp. **Γ** 80 *ἰοιῶν τε τιτυσκόμενοι λάεσσί τ' ἔβαλλον*, **Υ** 50.

176. **μέμονεν** : 'is fain.'

177. **σκολόπεσσι** : probably a palisade along the top of the wall of Troy. We are never actually told of such a palisade, but we may fairly infer that it was a common addition to a fortress wall in the Homeric times ; for in the model city of the Phaiakians (**η** 45) we hear of *τείχεα μακρά, ἐψηλά, σκολόπεσιν ἀρηρότα*.

178. **εἶβας** : like *aîdôs*, a feeling of *reverence* (transl. 'shame') before the *communis sensus* of humanity.

180. **ἑσχυμμένος** (cp. 24, **Ω** 418) implies defilement or mutilation. The idea that a mutilation of the dead involved a disabling of the ghost's power to avenge is wellnigh universal in primitive belief, and is indeed implied in the custom of "amputating" (*μασχαλίζειν*, i.e. cutting off the extremities and placing them under the amputees). It is not so long since we got rid of a survival of the same belief ; for suicides used to be buried with a stake through them in order to prevent their ghosts from "walking." Take **νέκυς** as acc. pl. (for *νεκῆας*) : 'if he go mutilated to the dead.' Cp. **ω** 417 *ἐκ δὲ νέκυς οἴκων φόβειον*.

182. This is the first instance in the *Iliad* of a speech in one line. There are several others in the later books.

185. The neglect of the *F* in **οὐδ' Φοῖδε** is suspicious, and 185-6 must be condemned if we reject 168.

188. **ἐκεῖνοι** evidently implies dislike ; cp. **Ξ** 250 and the Attic use in the sense of *the enemy*.

189. **σωρήσεσθαι** : see on 167 and on **Υ** 329.

191. **στεύτο** : 'declared' (Sansk. *stū*, *laudare*, *celebrare*). To *declare* (whether in the sense of *boasting* or *promising* or simply *declaring*) is the meaning of the word wherever it occurs. The word is probably not syncopated from *στεύομαι*, but a genuine non-thematic form with the long stem ; *Gr.* 15.

192. ἄλλου . . . τευ : a rather violent attraction for ἄλλον τινά.

194. ἔλπομαι : 'I trow.'—ὀμιλεῖ : 'holdeth converse'; cp. **Λ** 523 ὀμλέομεν Δαναοῖσιν.

197. ὅ : 'how that'; *Gr.* 38. 2 (β).

199. αἶ κε : *Gr.* 44. B. 3 (γ).

200-1. Interpolated from **Λ** 799-801. Achilles is not to be roused into action by any sympathy for the weariness of the Greeks, but only by the desire to save his friend's body.

204. αἰγίδα εὐσανόεσσαν : **O** 229 n.

206. ἐκ δ' αὐτοῦ should, according to Homeric use, mean *from his body* as opposed to his head. It is, however, almost necessary to take it here in the weak sense 'from it' (the cloud). Cp. **E** 3, of the fire which Athene makes to burn on Diomedes' head.

207. The scene is laid on an island where the town is being attacked, perhaps by a descent of pirates. The citizens light beacons to summon their friends on neighbouring islands to their assistance against the common foe. As long as it is day only the smoke of the beacons is seen, but as soon as the sun goes down the fire appears beneath the smoke; so in like manner while the cloud is dark over Achilles' head, the fire shines to heaven.

209. We apparently require οἱ δέ for οἷ τε, as the line evidently refers to the townsfolk; while οἷ τε can only mean the θῆιοι. Transl. 'while the others contend all day in horrible war from their city-walls.' For κρίνονται (*measure themselves against the foe*) cp. **B** 385 ὥς κε πανηγύριοι στεγερῶ κρινώμεθ' Ἀρηι. The idea of *contrasting* comes naturally from that of *separation*, the primary meaning of κρίνω. The Latin *de cernere* and *cer-tamen* offer an exact parallel.

211. ἐπήτριοι : (here and 552 only) an obscure word meaning apparently 'in line.'

213. ἄρω : 100 n.

215. ἀπὸ τείχεος : 'away from the wall,' which is separated from the fosse at a considerable distance; see on **H** 342, **I** 87.

218. ὦρσε : sc. Achilles, ἀπάτερθε . . . φθέγγατο being parenthetical.

219-20. φωνή : sc. σάλπιγγος γίγνεται. Transl. 'and as when

the voice of a clarion ringeth out very clear, when it soundeth loud because murderous foemen surround the town.' ἴαχε: aorist, the imperf. not being admissible in a simile. The verb is probably *always* an aor., and we should accent the participle *ιαχών*, *ιαχοῦσα*, not *ιάχων*, *ιάχουσα*.—ἄστὺ περιπλομένων: a unique use. The word is elsewhere used only of the revolving year.—For ὑπό = *by reason of* cp. Π 591. This mention of the clarion is one of the cases where the epic poet puts into a simile a usage which he does not attribute to his heroes (O 679 n. *ad fin.*); for we never find the trumpet employed in Homeric battles. The conclusion is that he knew it to be a recent invention which he could not attribute to heroes of old. The only other allusion is in Φ 388, in a metaphor, ἀμφὶ δὲ σάλπιγξεν μέγας οὐρανός. It seems to be used here by sentinels on the walls to summon the townsmen to defence. The idea is carried on in ὅπα χάλκεον 222: cp. E 785 Στέντορι . . . χαλκεοφώνῳ.

222. Notice χάλκεον fem., and cp. O 626 n.

225. ἔκπληγεν (ἐξεπλάγησαν, Gr. 16. 6): *sc. φρένας*.

227. γλαυκῶπις: Υ 69 n.

230. καὶ τότε: 'even then,' in the retreat.

231. ἀμφὶ σφοῖς ὀχέεσσι καὶ ἔγχεσιν: '(falling) *beside* their own chariots and *on* their own swords'—an ungraceful zeugma. Zenodotos read ἐνθάδε κοῖροι ὄλοντο δυνάδεκα πάντες ἄριστοι | οἷσιν ἐνὶ βελέεσσι, which is attractive as avoiding the awkward καὶ τότε and the objectionable zeugma.

240. ἄέκοντα: because before his time. This supernatural shortening of the day is hardly consistent with the extraordinary quantity of events which, as the *Iliad* now stands, have been crowded into it since it began in Λ; but it would be quite consistent with the plan of the original Μῆνις, when the events were comparatively few. This is the only case where a Homeric divinity interferes with the course of inanimate nature, except Ψ 243, where Athene νύκτα μὲν ἐν περάτῃ δολιχὴν σχέθεν, Ἥω δ' αὖτε | ῥύσας' ἐπ' Ὠκεανῷ.

242. ὁμοίῳ: Ν 358 n.

244. ὕφ' ἄρμασιν: *sc. ὄντας*, to be taken attributively with ἵππους.

245. πάρος = πρίν.

248. θηρόν δέ κ.τ.λ.: a paratactic clause (Gr. 46), the sense being 'although' or 'after that.' For θηρόν see on 125.

250. To 'look before and after' is, as in *Hamlet*, the prerogative of reason, which argues from the past to the future. Cp. A 343, Γ 109.

251. Cp. Virg. *Aen.* 10. 702 *Paridisque Mimanta | aequalem comitumque, una quem nocte Theano in laeum . . . dedit, et face propinquas, Cisseis regina Paria.*—For *ἰῆ* = *the same* cp. *μία* Ω 396.

254. ἀμφὶ . . . φράζεσθε: 'look at the matter on both sides'; cp. α 76 περιφραζώμεθα.

257. οὗτος ἀνὴρ: it is needless to name the great enemy.

258. δέ *in apodosis*. —πολεμίζειν: *for fighting with*; Gr. 43.

259-60. χαίρεσκον, 'I used to rejoice,' implies that it had been common for the Trojans to pass the night on the plain. This is inconsistent not only with the actual events of the *Iliad*, but with what is hinted of the previous course of the war; for we are always told that while Achilles fought the Trojans did not dare to come out of their city. The couplet is probably spurious: it certainly is not needed. ἀμφιελίσσας: N 174 n.

262. οἶος κ.τ.λ.: 'seeing how overmastering' etc. The clause gives by anticipation the reason for οὐκ ἔθελήσει. For the exclamatory οἶος used in a subordinate clause see on Π 600.

264. μένος Ἄρμος θατέονται: 'share between them the fury of battle,' a phrase which appears to be unique.

265. περί: 'for,' as the stake of the contest. So 279.

266-83 are regarded by several edd. as a later interpolation. They contain two flagrant "violations" of the digamma, ἀφίεσται *Fίλιον* and ἔεομεν *Fάστν*, and several strange expressions noted below. But the latter could all be removed by the excision of 272-6, leaving only one violation of *F*. This may perhaps be tolerated, and we then, by retaining 266-71, 277-83, preserve the very effective allusions in Hektor's reply to the actual words of Polydamas (see on 303). ὧδε: *i.e.* as follows.

272. Τρώων: there is nothing to justify the emphatic position of the word. αἱ γάρ κ.τ.λ.: 'far from my hearing let it be that things should happen thus'. The phrase is apparently borrowed from X 454. There it is more natural with ἔπος, while here nothing audible has been mentioned. The words are perhaps a formula of deprecation of unlucky words, rather than a prayer that the thing mentioned may not

happen; "let the word I have spoken be removed from my ear," i.e. let it be taken as unfulfilled, so far as the omen is concerned. In that case ὥδε is less appropriate, and probably is another sign that the phrase is borrowed here.

274. **COΘÉNOC ÉΞOΜEYH**: a very obscure phrase. It may mean (1) 'we shall keep (husband) our strength by resting in the agora,' or (2) 'we shall keep our force in arms in the agora.' The last gives a very doubtful meaning to *αἰὼν*. But the whole phrase smacks of post-Homeric diction.

275. **CAHÍDEC**: 'boards,' perhaps an additional covering fastened on the doors for extra security against assault. So perhaps **M** 454.

276. **ÉZEYΓMÉHAI**: 'joined together,' or perhaps rather 'clowed tight,' taken predicatively with **ΕΙΡΥCCONTAI**. This seems to be the only case in Homer where the verb is used in any but the literal sense of yoking to a chariot.

277 = **Θ** 530.

281. **ΗΛACKÁZWY**: apparently connected with *ἀνέω*, 'wandering (aimlessly) about.'

288-92. It is not easy to see what bearing these lines have on Hektor's argument; perhaps he means that as there is no wealth in the town, the Trojans need not be too anxious about guarding it closely, and may take more risk. He professes to believe that the counsel of Polydamas has been inspired by a timid fear of the loss of his wealth—an idea which recurs 300-2. But the lines are better away; without them the connexion of thought is quite clear. **ΜÉPOHCC**: the origin and meaning of the word are unknown. The next plausible suggestion yet made is that it is connected with *μῆρος*, *death*, and that the meaning is 'mortal.'

292. **ΠEPHÁMEHAY**: probably to supply payment for the allies; cp. the *δῶρα* of **P** 225. But the idea seems in advance of the political economy of the poems generally.

300-2 are very obscure in thought and expression. **KTEÁTECCIN** . . . **ÁHÍÁZEI** means 'is distressed by concern for his good.' The idea seems to be "if any one (i.e. Polydamas) is nervous about fighting far from the city, owing to the possession of wealth, let him make a present of it to the common store (*καταδημοβορῆσαι*, 'for the people to use in common'), instead of handing it over to the Achaeans, which would be the result of such suicidal counsels as those of Polydamas." But this

elaborate irony is not like Homeric simplicity and directness of thought.

303. Polydamas' words 277 are sarcastically repeated, in order to emphasise by contrast the opposite advice which follows. So ἄλγιον 306 is an echo of 278.

306. αἶ κ' ἐθέλῃσι: 'if he *will* have it so.'

308. ἢ κε φέρῃσι κ.τ.λ.: 'to prove, whether he shall win great victory, or whether I may do so.' The clause depends on the main clause exactly like those noticed *Gr.* 44. B. 3 (γ). For change to the opt. see *Gr.* 44. B. 5, where similar instances are quoted. The opt. differs from the subjunct. only in putting the thought less forcibly (here more modestly). See *Gr.* 42. *ad inil.*

309. ζυγὸς ἐνυάλιος: 'the god of battles is impartial, and slayeth him that would slay.' Cp. Z 339 νίκη ἐπαμείβεται ἀνδράσιν. On ἐνυάλιος see on P 211. κτανέοντα may be a secondary present, like ἐπιτραπέουσι K 421, used in a desiderative sense.

312. ἐπήνεσαν: 'gave assent to.' The use with the dat. is very rare in later Greek.

316. ἄδινοῦ: Π 481 n.

317. ἐπὶ with θέμενος. This beautiful contrast of the 'murderous hands' with their pathetic employment is even more touchingly expanded in Π 478-9.

318. λῖς ἡυγένειος: 'deep bearded lioness.' The masc. λῖς is used because in Homer's time the fem. form λέαινα did not exist. Cp. P 134. The "standing" epithet ἡυγένειος is, however, incorrectly added, for the lioness has no beard.

319. ὑπό with ἀρπάσῃ: 'hath secretly seized.' ἐλαφμβόλος: simply 'hunter,' the word not being restricted to deer hunting.

320. ὕστερος: 'too late,' after the cubs are stolen.

321. μετὰ with ἵχνια.

322. εἴ ποθεν ἐξεύροι: 'to see if she might find him (from) anywhere.' The opt. expresses the possibility of finding less forcibly than the subjunct. would have done. ἐπάλλω here, being in a simile, is to be regarded as primary. See on 308.

324. ἡματι κείνῳ is explained by θαρσύων, 'on that day when I heartened Menoitios.'

326. We are told in Ψ 85 that Patroklos had with his father left his home in Opoeis or Opus on account of a

homicide, and had gone to live in Phthia. If the poet of these lines was acquainted with that legend, which is not certain, it follows that it was taken as a matter of course that the exile was only temporary.

329. **ὁμοῖν** : 'the same' ; so 120.

331. **ἱππηλάτα** : *Gr.* 4.

335. **μεγαθύμου** agrees with **σεῖο**, which is obj. gen. after **φονῆος**, 'murderer of thee, great-hearted friend' ; cp. **Ω** 686 **σεῖο ἄποινα**, 'ransom of thee.'—The casual mention of **Ἔκτορος τεύχεα** seems to ignore the change of armour.

336-7 = **Ψ** 22-3. The lines may equally belong to both places, as the latter is a confirmation of a promise already made (and fulfilled in **Ψ** 175-6). Thus the **Μῆνις** will have suggested the fulfilment when **Ψ** was added. The converse supposition is equally possible, viz. that the lines 336-42 were inserted here to prepare the way for an episode invented by the author of **Ψ**. Cp. *Introductory Note* to **Φ**.

337. **κέθεν** : gen. of cause, as commonly with verbs of anger and grief.

338. **αὕτως** : 'as thou art,' without funeral rites.

339. The idea seems to be that the captive women are set to do the work of mourners in a sort of triumphant mockery.

341. **καμόμεσθαι** : the mid. aor. recurs only in i 130, also in the sense of *acquiring by labour* (transl. 'toiled to win'), **οἳ κέ σφιν καὶ νῆσον ἐκτιμένην ἐκάμοντο**. The active *to make by labour* is of course common enough in the aor. **ἔκαμον**. This is the primitive sense of the word, the sense *to grow weary*, which alone is found in classical Greek, being secondary.

342. **μερόπων** : 288 n.

345. **ἀπολούσειαν** takes two accusatives on the analogy of **ἀφαιρέω** etc. Cp. **Φ** 122 and the explanation of it, *Gr.* 29. 1 (**B**) *ad fin.*

348. **ἄμφεπε** : 'clasped about,' embraced, from the primitive sense of **ἔπω**, *to handle*.

349. **ἦνοπι** : **Π** 408 n.

351. **ἐννεώροιο** : a very obscure word, recurring only in **κ** 19 **ἄσκον βοὸς ἐννεώροιο**, and **Λ** 311 **ἐννέωροι γάρ τοί γε καὶ ἐννεαπήχες ἦσαν**. The most probable account of it supposes the original meaning to have been 'nine years old,' with the secondary sense 'of full maturity' ; the derivation being from

ῥα = *uara*, our *year*. Possibly it was thought that oil which would keep sweet for nine years must be itself an antiseptic.

352. ἔανῶ: Ξ 178 n.

356-68. No doubt an interpolation. The colloquy has no bearing on the story, and gives us no fresh insight into the mind of the gods. Seven of the thirteen lines appear in other parts of the poems, and of the remaining six several contain un-Homeric expressions.

357. ἔπρηξας: 'then hast accomplished (thine end)'. The verb is only here used without an object. καὶ ἔπειτα: 'even after all': but the καὶ is unnatural: we should have expected δῆ.

360. βοῶπις: Ξ 159 n.

362. καὶ μὲν δὴ πού τις κ.τ.λ.: 'verily even a mortal man ere now δῆ, see on N 122. I ween, may have accomplished his will.' Λα. has presumably accomplished. For μέλλω see Appendix B. II. — Observe τελέσσαι without an object; cp. ἔπρηξας 357.

365. ἀμφοτέρων: adverbial acc., 'for both reasons, both by birth and because' etc.

368. This line (= E 274 etc.) is a familiar note of interpolation — a convenient tag for the purpose of resuming the original story.

370-1. ἄστερόεντα: 'star-dight.' The epithet probably alludes to the decoration of the walls with mosaics or painted images of metal, which was the system of ornament. It would seem, in the 'Treasury of Athens' at Mykonos (see Schaub. p. 147), as in the great tomb at Orchomenos (ibid. 102). The house is called χάλκεον probably only because of divine property as of nobler material than that used for the same purpose by mortals.

371. κυλλοποδίῳ (only here and Υ 270, Φ 201, both doubtful passages) exactly = *kurru-podion* as explained in the note on N 147. κυλλός = *curvus*.

372-3. ἐλισσόμενον: *turning about, twisting*; cp. *metastellon*. ἰδρώοντα is subordinate to ἐλισσ., while σπυδρόντα is explanatory of both: 'busy with his bellows and all proceeding for he was toiling eagerly.'

375. The wheels on the feet of tripods are found in Phoenician work (cp. I *Kais* v. 27-28, 'Canaanites had iron braced wheels'). The tripods stand as a rule in the hall of

Hephaistos (374). but they are made, it would seem, so as to go to the general assembly of the gods when required ; perhaps to serve as tables at the feast.—**πυθμένοι** : *leg*, cp. **Λ** 635 : ‘he put golden wheels (one) under each leg.’

376. The magic power of movement may be compared with that of the handmaidens mentioned below (418), and with the gold and silver dogs which guard the palace of Alkinoos **η** 91.4. But it is very characteristic of the epic reserve that so little use should be made of supernatural marvels even in Olympus.

378. **τόσσον μέν** : cp. **Χ** 322, **Ψ** 454, and on **Δ** 130 : ‘they were so far finished, but the handles were not yet attached’ is a slight anacoluthon as easily intelligible in English as in Greek. — The **οὔατα**, *ears*, are the rings which are found attached to the edges of all Greek tripods to serve as handles.

379. **δεσμούς** : ‘rivets.’

380-2. **ὄφρα . . . τὴν δέ** : ‘while he was toiling thus . . . he saw.’ There appears to be no other instance of **ὄφρα**, in the purely temporal sense, succeeded by **δέ** in *apodosis*. 381 is omitted by the best mss., and probably added to supply the usual **τόφρα** after **ὄφρα**.

382. **Χάρις** : *Charis*, or *Grace*, is made the wife of Hephaistos by a transparent allegory, because the artificer must have grace to put in his work. There is evidently no knowledge here of the legend by which Aphrodite herself was made the wife of Hephaistos. This appears first in **ε**. — **Λιπαροκρήδεμνος** : **Χ** 468 n.

383. **ἀμφιγυήεις** : **N** 147 n.

384. **ἐν . . . φῷ** : *ἐνέφν*, ‘took her hand’ : lit. *grew upon*, i.e. *clung to*.

385. **τανύπεπλε**, as a comparison of other compounds of *τανν-* shows, cannot mean ‘with long robes.’ It means (1) ‘with thin robes,’ and refers to fineness of material, as in Lat. *tenu-is* ; or (2) ‘with straight (*stretched*) robes,’ thus alluding to the straight lines and smooth surfaces which distinguished early Greek drapery from the flowing curves and folds of the classical period. Cp. note on **ἐκταδίη** **K** 134.

386. For **πάρος** with the present cp. **A** 553.

387. **ἔπεο προτέρω** : ‘come along (forward) with me.’ With **προτέρω** we may perhaps compare the Italian *Avanti!* = ‘Come in!’ lit. ‘forward.’

392. Aristarchos held that ὦδε never means *here* in Homer, but in this passage to transl. *as thou art* is very forced; it is better to give up the canon.

395. For the legend of the casting of Hephaistos out of heaven cp. A 590-4. There it is Zeus himself who does the deed, while here it is Hera. See also on Ξ 23.

399. ἀψορρόου probably contains some knowledge of the tides which so markedly distinguish the ocean from the Mediterranean. Some hold, however, that it refers to the shape of the ocean, conceived to surround the earth as a circular river, whose stream thus endlessly flows back into itself. Εὐρυνόμῃ. The repetition of the former of two names is very unusual, and the line is probably a mere gloss.

401. πόρπας: probably the same as περόναι, *fibulae*, *brooches* or *buckles*. In Eur. *Hec.* 470, *Phoen.* 62, a πόρπη is used for putting out the eyes. γναμπτάς θ' ἑλικας: 'pins,' prob. the long safety-pins which were used for fastening the dress over the shoulder. See on ἐνετῆσι Ξ 180. -- κάλυκας: 'buds,' perhaps small bud-like ornaments used as earrings.

402. σπῆι: a false form for σπέει, which can always be restored; and so σπέος for σπέλους.

405. ὕσαν: ἤδεσαν.

406. τῷ: N 57 n. -- με . . . χρεώ: there may be an ellipse of ἔκει or the like; cp. ϵ 189 ὅτε με χρεώ τόσον ἔκει. But see Φ 322 n. *ad fin.*

407. ζωάγρια: 'the price of my life'; cp. θ 462 (Nausikaa to Odysseus, μῆσῃ ἐμῷ, ὅτι μοι πρώτη ζωάγρι ὀφείλεις. The word evidently signified in the first instance the price paid to a warrior who took a prisoner alive instead of slaying him; see Z 46 ζώγρει, Ἀτρεΐς νίε, σὸ δ' ἄλεια δέξαι ἄποινα. The use in these two passages is clearly a playful extension of the word, but fixed the sense for later Greek.

410. αἶητον: a word of quite uncertain origin and meaning, like the apparently cognate ἄητον Φ 395.

411. ῥώοντο: 'moved nimbly.'

417. ὑπὸ . . . ἄνακτι: 'supporting their lord.' The animated handmaidens of gold are a relic of the tradition which everywhere attributes magical powers to the mythical founders of metallurgy.

418. εἰοικυῖται: a very doubtful form - εἰοικῆται, occurring only here. The true Homeric fem. form (see *Gr.* 22) would be

εἰκνῆται = *FeFiknḗtai*, and there is great probability that the text is a corruption of *νεήνισσιν FeFiknḗtai*.

421. ἔρρων πλησίον: 'coming near unsteadily.' The original meaning of the verb appears to be *to go aimlessly, wanderingly*.

423-5. See on 384-6.

426-7 = Ξ 195-6.

429-61. There is no doubt that this speech of Thetis in its present form is of late origin. It is disproportionately long, and probably exhibits a considerable expansion of the original. The marks of lateness are (1) the allusion to the *Embassy* of I. This implies that the sending of Patroklos was the result of the embassy, which we know was not the case. In all probability the addition of the *Embassy* was later than the *Making of the Arms*, and this allusion was put in subsequently by way of testifying to I as an integral part of the *Iliad*. (2) A large part of the speech is simply repeated from other places. (3) There are several phrases which are common in the *Odyssey*, but do not recur in the *Iliad*: see 435, 457. No excision of particular parts will leave us a satisfactory residuum, and we must conclude that the original speech has been entirely rewritten.

434. πολλὰ μάλ' goes with οὐκ ἐεέλουσα, as in the phrase πῶλλ' ἀέκων.

435. ἀρήμενος: an Odyssean word which does not recur in the *Iliad*. It is of quite uncertain derivation, and no suggested meaning for it either here or in the *Odyssey* carries conviction.

435. ἄλλα θέ μοι νῦν: we must, it seems, supply ἄλγε' ἔδωκεν (or ἔστιν) from 431.

436. τραφέμεν: intrans. as in H 199, Φ 279.

446. τῆς ἀχέων: 'grieving for her.' ἔφθειν may be (1) an aor. from φθίνω, as ἐπιον from πίνω, or (2) an imperf. from a pres. φθῖω (ὥς κε δόλω φθίγς B 368), with the same variation in the quantity of the stem-vowel as we have in τῖω by the side of τῆω and τῖνω. If it is an imperf., it is probably transitive; if an aor., it is probably intrans., as is so commonly the case with the "second" aor. of transitive verbs (ἔστην etc.).

453. In order to suit the story, πάν ἡμαρ must mean 'all the rest of the day,' as usual, like πανημέριοι A 472.

457. τὰ δὲ γούναθ' ἰκάνομαι: an Odyssean phrase.

458. For the armour see Appendix A. In 460 **εώραγκα** means apparently the *μίτρη*: cp. Ψ 560 n.

464. The sense is "I wish I could save him from death as surely as I will make him arms."

465. **ὅτε . . . ἰκάνοι**: 'whenever dread doom may come to him.' The opt. is not due to any "attraction" to the mood of **δυναίμην**, see *Gr.* 43.

466-7. **τις** by itself would imply 'many a man'; the addition of **πολέων** gives additional emphasis, 'many a one of the many men there be.'

469. The bellows, like the tripods above, are intelligent automata, and do their work at command.

471. **εὔρηστον**: 'well-blown'; cp. A 481.—**παντοίην**: 'of every strength,' *i.e.* of every degree of force.

472. **παρέμμεναι**: 'so as to aid him.'—**ἄλλοτε μὲν . . . ἄλλοτε δέ**: the sentence begins 'now to aid his labour,' as though it were going on "and now to cease when he ceased"; but instead there is substituted a general expression of their obedience in every respect, 'howsoever Hephaistos wished and the work was getting finished.'—**ἄνυτο** is the regular opt. pass. of **ἄνυμι**, of which the imperf. pass. **ἤνυτο** is found in ε 243. For the omission, or rather absorption, of the -ι- cp. Π 99 n.

474. Besides the four metals here named we find in the sequel **κύανος**, *i.e.* blue smalt made of glass. The genuine **κύανος** was *lapis lazuli*, the source of the beautiful tint ultramarine. But at a very early period, as we know from Egypt, an artificial imitation was made by colouring a glass paste with a blue salt of copper. This is no doubt the **κύανος** of Homer. A frieze adorned with such a blue enamel was found at Tiryns, and exactly answers to the *θραγκὸς κιάνοιο* in the palace of Alkinoos, η 87. There is no ground for identifying **καρσσίτερος** with anything but tin; the only doubt is whether it was the pure metal, or an alloy of tin and silver, such as is often produced in smelting silver ore. It is named in A 25 (a late passage) as used in the *θώρηξ* of Agamemnon, in chariot decorations (Ψ 503), on the *θώρηξ* of Asteropaios (Ψ 561), and for the greaves of Achilles (*infra* 613, Φ 592). The general description of the making of the shield seems to be that of a man who has ocular knowledge of the processes of metal work, and does not support the belief once held that all the most ancient works of such a kind in Greece were Phoenician importations. Of actual details, however, nothing is said, and the technique remained a mystery till the dis-

covery of the dagger-blades at Mykenai (see Plate III, vol. i.). This at once made it evident that the poet here had in his mind such a process of inlaying metals as has been used in the blades. The bronze is probably used to make a dark ground, while coloured pictures are produced upon it by lighter-tinted metals (see Note, vol. i. p. 556).

475. **ΤΙΜΗΝΤΑ** : *τιμήεντα*, a most suspicious contraction, which has baffled emendation.

476. **ΓΕΝΤΟ** : **N** 25 n.

478. **ΠΟΙΕΙ** : 'began to make.'

479. **ΠΑΝΤΟΤΕ ΔΑΙΔΑΛΛΩΝ** : 'adorning it all over' (lit. *in every direction*).—**ἄντυγα** : the turned up edge of the metal. The leather must also be conceived of as turned up; see Appendix A. 1.

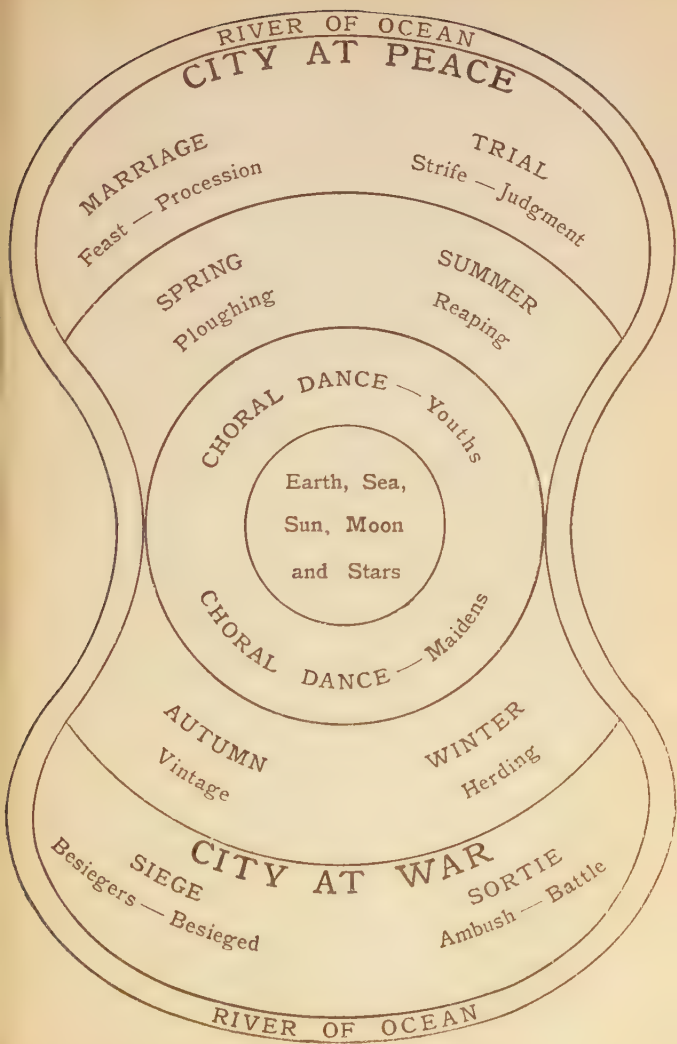
480. **ΤΡΙΠΛΑΚΑ** : 'of triple thickness.' The word is probably not connected with *πλέλω*, but is only a secondary form of *τριπλός* (cp. *ἐριβόλαξ* by *ἐρίβωλος*). The three thicknesses may be supposed to be two of leather and one of metal, the three inmost layers of leather (out of the five, see 481) not extending beyond the actual face of the shield.

481. **ΑΥΤΟΥ** : the shield *itself*, i.e. the body of it as opposed to the surface. **ΑΥΤῳ** following is used in the weak (Attic) sense 'in it.'

482. **ΠΟΙΕΙ Κ.Τ.Λ.** : 'fashioned many cunning things from (by) his wise heart.'

The accompanying diagram follows the interesting conjectural restoration given by Mr. Murray in his *History of Greek Sculpture*. Mr. Murray, writing some years ago, assumed that the shield was of the notched or bipartite "Boiotian" shape, but his restoration is equally well, and indeed better, adapted to what we now believe to have been the true shape; for while the pinched-in parts at the sides are practically useless to the artist, their existence supplies the completion of the circles in which the design was evidently arranged.

It will be seen that the restoration does not follow the order of the description; but in this no doubt Mr. Murray is well advised. The heavenly bodies cannot have been placed anywhere but in the centre, while the stream of ocean finds its suitable position at the rim. The descriptions of the two cities, which exhibit a far larger variety and multiplicity of incident than any other of the divisions which follow, naturally occupy the position that affords the most room, and come next to the



ocean. Then, working regularly inwards and now following the order of the poet, we have the four scenes illustrating the seasons, and the dance, with its little variety of subject, properly comes in the first inner circle.

The figure-of-8 form which the shield exhibits when viewed from the front, is well suited to the symmetrical arrangement which prevails throughout. After the first group, that of the sun, moon, and stars, we find this prominent at once. We have the Besieged City balanced by the City at Peace; these will fill the two opposite halves of one circle. In the next we have Four Seasons, which will go two and two in the two halves of the next circle—Spring represented by ploughing and Summer by reaping in one, Autumn by the vintage and Winter by herding in the other. In the next circle, showing the Dance, the youths above will balance the maidens below. The circle of this last design may have been complete, as it comes where the shield is least pinched in.

Mr. Murray, in his restoration of the shield, takes the representations of the scenes from Egyptian and Assyrian sources, assuming them to have reached Greece through the medium of the Phœnicians, whose art, as is well known, rested on a combination of these two distinct elements. But the art of Mykenai, as we have learned to know it of late, shows but little trace of Phœnician influence. Egyptian art, it is true, had an unmistakable and predominant influence in Mykenai, but Assyrian types are conspicuous by their absence. On the other hand, the evidence seems more and more to point to a native Mykenacan school, founding its work on Egyptian models, but treating them with a freedom and naturalism which is thoroughly Greek. The Assyrians, in fact, reached the shores of the Mediterranean only about 1000 B.C., nearly at the same date as the Dorian migration; and though it is quite likely that small specimens of Assyrian, and still more perhaps of Babylonian, work came by way of trade to the Mediterranean region before that, yet it was only with the advance of the wave of Assyrian conquest that their art began to win an important place in Greece. The first traces of it are very evident in the latest tombs of the Mykenacan period, notably in those at Spata and Menidi in Attica, which may well be later than the Dorian invasion, and are probably not much before 800 B.C. Unless, therefore, we are prepared to place the composition of the shield as late as this, we must not import into it Assyrian motives or Assyrian style; and that it is possible to bring the composition to so late a date it is difficult to believe. The correspondence with Mykenacan art is too close to allow us to suppose that any long interval separated

the poem from the great age of Mykenai; and fresh coincidences to enforce this belief are still turning up. The year 1891 witnessed the discovery of the most remarkable of these—the picture of a siege on a fragment of a silver bowl (reproduced in Pl. ii. p. lxx.), which is certainly the most striking illustration of the Homeric poems yet discovered. We must, then, give up entirely the dry formalism of the Assyrian style which rules throughout Mr. Murray's restoration, and look rather for such a freedom and vigour of natural treatment as we find in the engraved sword-blades, the Vaphio cups, and the fragment of the silver bowl. With these before us, we see that the poet was idealising less than was previously thought possible, and that the likeness to life which is the keynote of his description was a creation of the art which he had in mind, and not only of his own imagination. At the same time it is clear that the description does at times transgress the limits of possibility for a mere plastic art; for the actors are often made to move, not only to look as if they were moving. It is natural enough that the poet should allow himself to be thus carried away by his imagination, and should fuse what an artist must have conceived as separate scenes into a story which is told continuously. With these exceptions, there is no reason to doubt that we have before us a poetical description of a work of art, or perhaps more probably a composition from many works of art, such as the poet was really familiar with; and that what he describes is actually a work of Greek genius, the artistic ideal of that great epoch of Greek art which we call the Mykenæan.

In one notable respect this account of the shield differs from all similar works in later Greek art, and agrees with the Mykenæan remains. The subjects are all taken from everyday life, and mythology is conspicuously absent. Two divinities only are mentioned, Ares and Athene, in the scene of the siege, and they are not brought into any mythological relation, but are simply taking part in purely human events, just as they do in the battle-scenes of the *Iliad* itself. It has often been remarked that the same phenomenon is found at Mykenai; there is not a single instance of a mythological scene in all the numerous pictures which have been found, with the more than doubtful exception of the great seal (Schuchh. p. 277). On the other hand, we find that in later Greece mythology has an almost exclusive place in such work. The most noticeable instance is the Chest of Kypselos described by Pausanias (see *Λ* 36 n.). This, from its arrangement by scenes in bands reminds us in many ways of the shield; but there are in it no scenes of common life; gods and heroes occupy the whole. S

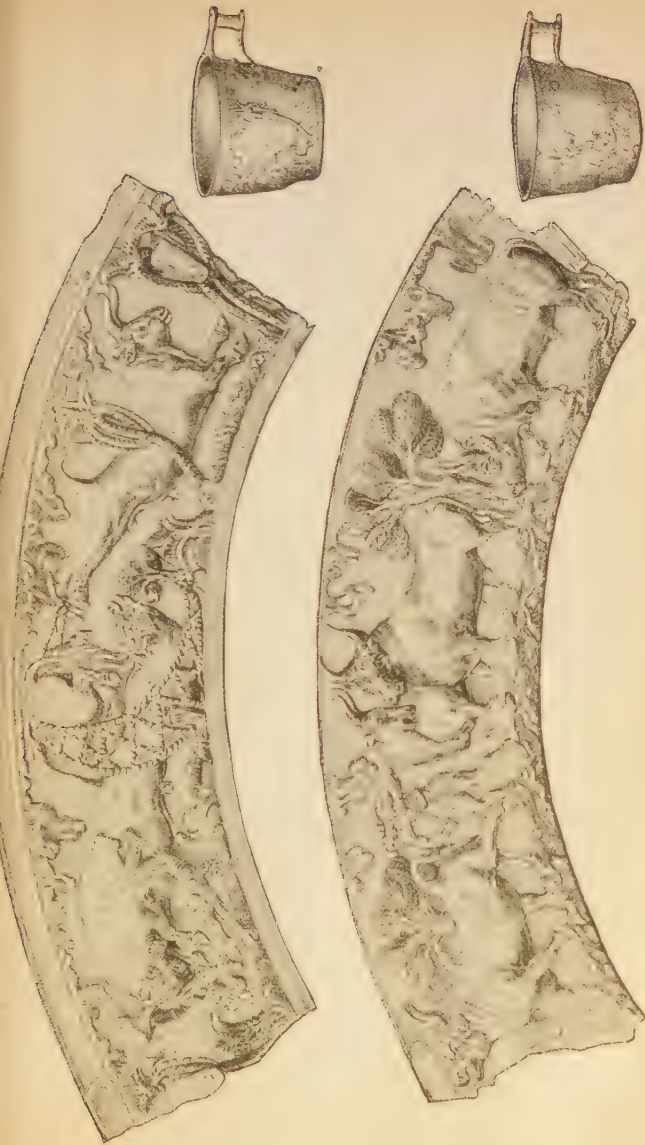


PLATE V.—Gold Cups from Vaphio.

in the Hesiodic *Shield of Herakles*, an early imitation of this very poem, mythology has usurped the whole field. In the *Shield of Achilles* we have a picture such as reminds us rather of the Egyptian wall-paintings, with their vivid delineation of the ordinary life of the common people. This selection of subject is no doubt yet another trace of that Egyptian influence which is so pervading at Mykenai. Among the occupations which are described, it has been noticed that nothing bearing in any way upon seafaring has been found. This is somewhat remarkable, as there is no doubt that the Achaians must have been well acquainted with the sea; but here again we find a parallel with the Mykenaeon representations: though they show us marine animals in abundance as ornamental types, we find no ships; these appear only in the post-Achaian pictures of vases of the "Dipylon" style.

483. It is not easy to say how the earth and the heavenly bodies were represented; but it would seem from the epithet **πλήθουσιν**, 'waxing to the full,' that there was more than a mere conventional personification such as Mr. Murray supposes, for the shape of the moon must have been shown.

485. **τείρεα**: ἄπ. λεγ. in Homer. The word is possibly connected with *τέρ-as* and *ἀσθήρ*.—**τά τ' οὐρανὸς ἔστεφάνωται**: 'wherewith the heaven is crowned'; **τά** is adverbial acc.

486. **Πληιάδας**: generally explained as *the sailing stars*, as their heliacal rising in May indicates the season when voyages begin to be safe; but more probably the meaning is *flight of doves* (as if *πελειᾶδες*), fleeing, like the Bear, from before the hunter Orion.—**Τάδ' ας**: not, as usually explained, *the raining stars* of Autumn, but more probably the same as the Lat. *suenlus*, *litter of pigs*; the other names (*ἄρκτος*, *βοώτης* ε 272) are taken not from the sailor's but from the huntsman's and shepherd's life.—**Ὠρίωνος**: the correct epic form is **Ὠρίων**, which is found in Pindar, Korinna, and Kallimachos. The contracted form **Ὠρίων** is always found with *ι* in later poets (except once in Babrios), and in Homer the *ι* never has the ictus to explain the lengthening. It is strange that no mss. of the epic poets give the open and therefore, of course, oldest form, though it could always be restored.

488. **αὐτοῦ στρέφεται**: 'revolves in the same place,' never disappearing.—**Ὠρίωνα δοκεύει**. In Northern Greece the Bear, when at its lowest, just touches the northern horizon; and this happens at the time when Orion is rising in the east. As the Bear at once begins to ascend, the idea arose that the great hunter has scared it from taking its bath.—**οἷν**. The Bear is

said alone to have no bath in the ocean, because the other constellations which lie around the pole and do not set are comparatively inconspicuous, and in Homeric times had doubtless not been specially named (see Miss Clerke's interesting chapter on Homeric Astronomy in *Familiar Studies*, particularly pp. 42-46).

490. **μερόπων** : 288 n.—The subject of the City at Peace contains two parts—the Marriage and the Trial. Each of these again seems naturally to fall into two scenes: the marriage, into the bridal procession and the dance; the trial, into the dispute and the judgment. The significance of the trial-scene is as follows:—A man has been slain; the homicide has offered a money-payment in commutation of the death, but the next of kin refuses to accept it. Both parties come into the public place attended by friends, and dispute. This scene ends at 502. The next scene shows us the dispute referred to the decision of the elders, the king's council, who are to decide what course is to be taken. The importance of this double scene lies in the fact that it shows us criminal law in its very birth. No criminal law can be said to exist when it is a matter for private arrangement between the homicide and the next of kin to settle the offence, if they like, by a money-payment, instead of the normal blood-revenge, which means the exile of the homicide if he is not killed. But criminal law begins when the people claim to have a voice in the question, and to say that the money shall be accepted. That is the case here. The appearance before the people with supporters and the wrangle on both sides is virtually a legal form for submitting the case for trial. Both litigants are willing to have the dispute settled by an umpire or daysman. It seems likely that this again was a legal formality; the matter was referred in the first instance to a single judge, probably in heroic times the king, who declared the matter to be one for which he must call in the advice of his council. Thus it is that immediately after the mention of the single daysman (**ἕστροι** 501) we find ourselves in the presence of the elders as a body. This is really the elementary process by which the king's council has in so many cases become the highest legal tribunal. The House of Lords in England is in this respect only the counterpart of the Areopagos at Athens: for both courts are no doubt survivals of the old royal council, advising the king in the administration of justice.

492. **ὑπό** : 'accompanied by,' generally of a musical accompaniment.

493. **ἡρίνεον** : to be scanned as a trisyllable with synizesis.

—πολύς . . . ὀρώρει: 'loud rose ever the bridal song.' For the sense of the plupf. see *Gr.* 39. Note the 3rd sing. with **Ν** ἐφελκυστικόν.

495. βοὴν ἔχον: 'kept up their music'; cp. Π 105 καναχὴν ἔχε.

497. νεῖκος ὠρώρει: 'a quarrel was going on.' The plupf. as in 493.

498. εἵνεκα ποινῆς κ.τ.λ.: 'on account of the blood-money for a man that had been slain.' See on **N** 659.

499. ὁ μὲν εὐχέτο κ.τ.λ.: it is almost universally assumed by commentators that the dispute is merely on the question of *fact*; the slayer of the dead man asserts that he has paid the blood-money, the next of kin denies that he has received it. This is perhaps possible, but it is certainly not supported by the Homeric use of ἀναίνομαι, which regularly means to *repudiate* an offer, or, as in I 116, Z 149, an idea; the sense of contemptuous rejection is rarely absent. For the use with the aor. inf. cp. 450; the pres. inf. is found Ψ 204. Translate, rather, as follows: — 'the one was declaring that he had paid all the price, setting forth the matter (cp. K 202) to the people, but the other was refusing to take anything.' The slayer brings the full price of the man before the assembled people, and in their presence makes a formal tender of it; he claims that he has now paid and should be discharged. The kinsman claims to refuse payment, and issue is thus joined; both agree to take the verdict of an arbitrator. The gain in interest to the scene, when the issue is regarded not as one of a mere payment of money, but as a debate on a matter of public policy, does not need to be insisted upon. — With πιφαύσκων we may alternatively supply πάντα from the previous line, 'showing it' (the money) to the people.

501. ἄμφω δ' ἰέσθην κ.τ.λ.: 'and both were fain to take a decision at the hands of a daysman' or *arbitrator*. This sense of ἵστωρ is quite clear in Ψ 486, the only other Homeric instance. — ἐπί as commonly in later Greek, lit. *in the power of, at the disposal of* (Lat. *potens*); cp. τὰδ' οὐκ ἐπ' ἀνδράσι κεῖται, Pind. *Pyth.* 8. 107. πείραρ: an *issue*, termination of the matter, the αἰτίας τέλος of the corresponding point in the procedure of the *Eumenides* (434).

502. ἐπήπυσον: 'were cheering both men with their shouts (cp. A 22 ἐπενφίμησαν) as they sided with either party.'

503. οἱ δέ calls attention to a fresh point, 'and there the old men'; cp. 495, 559, *Gr.* 37. 3.

504. **ἱερῷ ἐνὶ κύκλῳ** : 'in the sacred circle,' a semicircular seat of stone, sacred to the administration of justice apparently.

505. The pl. **σκῆπτρα** seems to be used loosely, to imply that they all had the staff in turn. The herald's staff is handed to the speaker to give him "possession of the house," so that of course only one can be in use at the time. Cp. **A** 234 n., **Ψ** 568.—**ἡεροφώνων** seems to be from *αἶρω*, *lifting up the voice*, 'loud-voiced'; cp. *μετήγορ-ος*, *ἡερέθεσθαι*, and *αἰρσί-ποδες*. The formation is unusual, but no other derivation is at all satisfactory.

506. **τοῖσιν ἔπειτ' ἕϊσσον** : 'with these (the staves) they then stood up.' (The imperf. implies that they stood up *one after the other*. **τοῖσιν** is the common comitative dat.) There is no parallel in Homer to this meaning of *αἵσσω*, which elsewhere expresses rapid rushing movement such as would hardly suit the dignity of *γέροντες*. But Pindar has *ὥς ὅτε δένδρεον ἄσσει*.—**ἁμοιβηδὶς δὲ δίκασον** : 'and gave judgment each in turn.'

507. The object of the two talents is not clear. They cannot represent the blood-price, as the value of a man was much greater; see **Ψ** 264. We must apparently regard them as a sort of court-fee to be given to the elder whose decision is considered by the whole court the most righteous. One talent will have been deposited by each litigant.

509. It is not easy so to mark all the scenes of the Besieged City as to conceive it adapted for plastic representation. Two main divisions can be made out: (1) the siege; (2) the fight over the herds. The former again seems to divide into two scenes: first, the dispute among the besiegers; secondly, the secret sortie of the besieged. So again the fight itself may be similarly divided into the attack on the herds, and the battle when the besiegers have come to the rescue. But narration here encroaches so much on description that we cannot keep them distinctly apart. In representing two armies the poet, or perhaps the designer of some work of art which was in the poet's mind, was probably thinking of what may very well have been a familiar incident at a time when, as we know from Egyptian monuments, joint expeditions by the Achaeans and allies were carried out on a large scale. The point in dispute between the armies seems to be whether or no they shall offer terms to the city, promising to raise the siege on condition of receiving half the wealth of the town. Such terms appear to have been usual, for Hektor thinks for a moment of offering them to the Greeks in **X** 120. While this debate is going on, the besieged, so far from thinking of surrender, are preparing a

counter-stroke in the shape of a sortie to capture the herds on which the besiegers are subsisting. The noise of the attack breaks up the debate; the besiegers hurry to the rescue of their herds, and a general engagement ensues.

510. δίχα κ.τ.λ.: 'two plans found favour among them.'

511. ἄνδιχα . . . δάσασθαι: 'to make even division of all.' See on 509.

513. οὐ πω πείθοντο: 'were not yet for yielding.'—λόχῳ δ' ὑπεωρήσσοντο: 'were secretly going forth armed for an ambush'; see on T 329.

515. ῥύατο: ῥύντο. Observe ἐφεस्ताότες masc. κατὰ σύνεσιν, though construed with fem. and neut.—μετὰ δέ: 'and with them were.'

516. οἱ δέ: the sortie-party on the way to the ambush.

519. ἀμφὶς ἀριζήλω: 'far seen on all sides.' λαοὶ δέ κ.τ.λ.: 'and the people were of smaller size at their feet.' So it was customary with the Egyptians and Assyrians to depict royal personages of taller stature than the people about them. The *var. lect.* ὑπολίξονες, *somewhat smaller*, would be poetically inadmissible, and this force of ὑπό in composition is not found in Homer.

520. εἶκε: 'seemed good.' The word is possibly identical with εἶκεν, *to yield*, and the Attic use of παρίκει, *it is practicable*, suits the sense of this equally well. Cp. εἶεν X 321.

523. τοῖσι: the warriors in ambush. λαῶν: 'of their folk,' virtually = *of their own number*.

525. οἱ δέ: the cattle; again a masc. construed with a neut. and fem. (βοῦς in pl., of a herd, is always fem. in Homer).

527. οἱ μὲν: the ambush. —τά: *sc.* μῆλα, or perhaps vaguely *the state of things*.

528. τάμνοντ' ἀμφί: 'were cutting off.'—ἀμφί implies interception by an attack *on both sides* (of the path to the watering-place probably).

530. οἱ δέ: the besieging armies, engaged in debating the question of 511.

531. εἰράων: the origin and meaning of the word are obscure. It is commonly (and by the ancient critics) taken to mean "speech-places"; but the idea of "tribunes" from which the orators spoke is un-Homeric. No better sense, however, has been found. ἵππων: chariots of course are meant.

533. μάχην is to be taken equally with στήσάμενοι as object and with ἐμάχοντο as adverbial acc.

535. These personified spirits of battle recall the Valkyries of northern mythology. They have already appeared in Δ 440, and are evidently, from the mention of raiment, conceived as in human shape.

537. ἔλκε: sing., accommodated to the last subject, as ἔχε in the next line.

539. ὤμειλεν: 'took part in the fray.'

540. νεκρούς κ.τ.λ.: 'and were haling the corpses each for other, as they slew.'

541. We now come to the country scenes arranged according to the four seasons. νειόν κ.τ.λ.: 'a soft fallow, a rich plough land.' No doubt the old system of cultivation in Greece as elsewhere was the "two field," each piece of land being ploughed and left fallow in alternate years. It would seem from τρίπολον that it was usual to plough such fallow land three times before sowing it; but of this we have no positive information. Mr. Ridgeway has suggested that the mention of the πολλοὶ ἄροτῆρες indicates the ploughing of the common land of the township. This is commonly done by the whole community on a fixed day, of which we have a relic in our "Plough-Monday."

543. ζεύγεα δινεύοντες: 'wheeling about their teams.'

544. τέλcon: N 707 n.

546. τοὶ δέ may mean (1) by *parataxis*, 'while others were turning,' or (2) 'and then (after drinking) they turned.'

548. This undoubtedly indicates some means of shading the bright colour of the gold, whether by alloy or by some sort of glaze. Here it is clear that the poet was thinking of some actual work which he had seen.

549. τὸ δὲ περὶ θαῦμα τέτυκτο: 'this last (δὲ) work was a surpassing marvel'; lit. *this thing now* (δὲ, *when you come to this*) *had been wrought especially as a marvel*.

550. Βασιλῆιον. There is a well-attested *var. lect.* Βαυλῆιον, and it is not easy to choose between the two. In any case it seems that we have here a contrast with the preceding scene in the fact that we are not now on the common land, but on the private property of a single person; and that person must be a king. For, as has often been pointed out in these notes, only those who had some special royal privilege were

competent to hold land as private property. Thus, whether expressed or not, the *τέμενος* must have been a king's. But the explicit mention of the fact brings out better the contrast with the preceding scene.

552. *δράγματα* : 'handfuls,' the quantity which the reaper *graps* in his left hand. — *μετ' ὄμων* : 'along the furrow' in the track of the reaper. As motion is implied, the act is quite regular.—*ἐπήτριμα* : 211 n.

554. *ἐφέστασαν* : 'stood over them.'—*ὀπισθε* : behind the reapers of course, not the binders.

555. *δραγμαεύοντες* : 'gathering the corn.'

556. *πάρεχον* : 'kept passing it' to the binders.—*Βασιλεύς* : the king, see on 556, where it is shown that the meaning can not be merely *owner*.

557. *σκῆπτρον* : 'his staff,' i.e. the royal staff, his badge of office.

559. *αἱ δέ* : see on 563 : 'and the women again were sprinkling on it handfuls of white barley meal, making dinner for the birds.' *πάλυνον*. Barley-meal was customarily sprinkled on roast meat; cp. \S 77, where Eumelos sprinkles meal on the meat after he has served it to Olympos. It would seem therefore that the women here are engaged in a process connected with the preparation of the meat—apparently the final process.

δείπνον : adverbial, *by means of preparing dinner*; Gr. 29 B. Some consider that the sprinkling of the meal means the preparation of a porridge for the workers, while the *ox* is being got ready for the king and his retainers. But *ἄλφιστα πάλυνον* is hardly a natural expression by which to describe the making of porridge.

561. *ἄλωήν* : see on Υ 496.

563. *ἐστήκει κ.τ.λ.* : 'it stood up with silver poles throughout.'

564. *κυανέην* : 'made of kyanos.' See on 474.

567. *ἄταλὰ φρονέοντες* : 'in childish glee.' From the vintage festival gravity was banished. *ἄταλός* is a word regularly used of children, cp. *ἄταλὰ φρονεῖν* Z 490. The derivation is doubtful.

570. *λῖνον κ.τ.λ.* : 'and the boy sang to (ὑπό) the harp the sweet Linos song with delicate voice.' The Linos-song was in all probability a dirge for the departing summer, such as was particularly common in Semitic lands; the wailing for Thammuz

is a well-known instance of it. It has been ingeniously suggested that the name came from the Semitic phrase *ai lenu*, "woe to us!"; this was taken by the Greeks to mean "woe to Linos," and hence the name Linos was introduced into mythology. Linos is in fact identical with Adonis, who is nothing but the Phoenician *Adonai*, "the Lord." Herodotus says the Linos-song was commonest in Phoenicia and Cyprus, but was known under other names in many lands. So Hesiod says, "All men that be bards and lute-players bewail in feasts and dances, singing of Linos." It was therefore a dirge which was specially reserved, strange though the collocation may seem, for scenes of merry-making.

571. τοὶ δὲ ῥήκοντες κ.τ.λ. : 'while the rest in true-timed step danced to his tune with song and shout'; lit. *beating* (the ground) *together, with song and shout leaping with their feet, accompanied him*. ῥήκοντες is connected not with ῥήγνυμι but with ἄ-ράσσω (cp. Ω 454 n.). ἰυγμός does not recur in Homer; the verb ἰύω occurs P 66, ο 162, in both cases of shouting to scare a wild animal. In later Greek it seems to be confined to cries of pain. Here it is clear that, though the boy's song is a sad one, the dancers' performance is altogether of a joyous nature.

575. κόπρου : in a local sense, *the byre* (place of dung). Cp. the Attic ψῆφος, 'place of voting,' τυρός, 'cheese-market' etc.; and see on Λ 807.

579. The type of the bull attacked by one or two lions is one of the commonest in ancient art, and is particularly frequent in coins of Asia Minor, where Phoenician influence may be traced.

583. λαφύσσειτον : imperf. For the form of the 3rd pers. of the dual see Gr. 16. 8, and cp. διώκετον K 364.

584. αὐτως : 'in vain.' —ἐνδίεσαν ('tarred on' the dogs) is from δίημι, which is elsewhere found only in the mid. *δίεσθαι, to chase* (M 276, Π 246 etc.), or *drive* (O 681), and passive *to flee* (M 304, Ψ 475). There is no reason for separating the forms *δίωμαι, δίηται* from these and referring them to *δίω*, as is done by L. & S.

585. θακέειν μὲν : *as for biting* (Gr. 43); transl. 'so far from biting, kept turning away from the lions.'

587. This bare mention of the sheepfolds comes in strangely after the very elaborate descriptions which have preceded, and it is natural to suspect it. In any case, though it is introduced

in the same words as the other main divisions of the shield, we can only regard it as a pendant to the last scene, that of the winter herding of cattle; for if set by itself it entirely destroys the symmetry which has hitherto prevailed, making five country scenes which cannot be properly balanced one against another, either in number or in the interest of their contents. The position of **μέγαν** is very unusual.—**σταθμούς**, 'steadings,' seems to be a general name like the modern "sheep-station," including both the **κλισίας**, 'huts' for the shepherds, and **σηκούς**, 'folds' for the sheep.

590. The mention of Knosos in Crete is remarkable as introducing the only touch of local colouring in the shield. This appears to be further carried out; for it is said that the wearing of daggers during the dance was a Cretan custom; and the island was, as we know, celebrated for its dances. What the "dance" was which Daidalos made, we have of course no means of judging. A Dance of Daidalos was shown at Knosos in the time of Pausanias *before* A.D. 180. This was a marble relief representing a dance, and therefore cannot have been very ancient, as marble sculpture was a comparatively late invention; and indeed the relief is likely enough to have been made in consequence of this very passage. The whole Daidalos-myth is very obscure; he was probably no more than a name for the art of a time whose real origin was forgotten. Ariadne elsewhere appears only in Attic mythology, but the name itself is Cretan, so that the Athenians no doubt took it from some older legend lost to us. **χορόν**: 'dance,' not *dancing place*, which does not suit the passage.

593. **ἀλφεσίβοιαι**: 'costly to woo,' lit. *carrying away* as ἔδρα (N 366 n.) or bride-price for their parents. **ἀλφάνειν** is always used in Homer of a human chattel "realising" a price; cp. Φ 79.

595. Both **θεόνηαι** and **χιτῶνες** seem to be words of Semitic origin; the former perhaps = Heb. *ṭhūn* (*Prov.* vii. 16, transl. "fine linen"), the latter undoubtedly = Heb. *k'thoneth*, *kut'toneth*, 'tunic.' They were probably therefore originally imports from Sidon. Both words appear to have denoted *linen* garments, though the latter may possibly be connected with our "cotton" (Arabic *quṭun*).

596. **εἶστο**: plupf. mid. from *ἐννιμι*: *Gen.* 16. 7. **ἐλαίω**: oil was actually used to give a gloss to cloth; cp. H 107, of the weaving of the handmaidens of Alkinoos, *καιροσέων δ' ὀθονέων ἀπολείβεται ὀγρόν ἔλαιον*. — **ἥκα στίλβοντας**: 'faintly

glistening.' ἤκα adapts **στίλβοντας** to the idea of "gloss" as opposed to literal *sparkling*.

600. ἄρμενον ἐν παλάμῃσιν go together, as ε 234; 'that fitteth between his hands.' The invention of the potter's wheel was commonly attributed to Anacharsis, the Scythian prince who visited Athens in the time of Solon. But wheel-made pottery is found among primitive remains in Greece, so that the implement is certainly prehistoric.

601. **πειρήσεται** is unique with acc. of object. The comparison is to a "round dance" as opposed to the *contre-danse* in 602.—**αἶ κε θέησιν**: *Gr.* 44. B. 3 (γ).

602. ἐπὶ τίχας ἀλλήλοισιν: 'in lines that faced each other,' *lit. in lines as regards each other*.

604. After **τερπόμενοι** edd. since Wolf have all inserted a line from θ 17 *μετὰ δὲ σφιν ἐυέλπιτο θεῖος ἀοιδὸς | φορμίζων*, and have therefore been obliged to change **ἐξάρχοντες** to **ἐξάρχοντος**. The line is found in no MS. of the *Iliad*, and the authority of Athenaeus, which Wolf followed, carries no weight. **δοιῶ δὲ κυβιστηῆρε κ.τ.λ.** (see Π 617, 745, and notes): 'and two tumblers among the dancers (**αὐτούς**, emphatic) were whirling in their midst, leading the measure.' (For **μολπή** see N 637 n.) Any one who has been at Megara on Easter Tuesday will see what these words mean. There the traditional dance is carried out by long lines of women making a few simple steps and gently swaying their bodies. But each line of women is led by a man who goes through elaborate figures and really dances at their head. He evidently corresponds to the Homeric **κυβιστηῆρ**. Cp. also Bent, *The Cyclics*, p. 246, which illustrates the two forms of dances here mentioned: "The *syrtos*, a wavy line of five or six women, hand in hand, and led by a pocket handkerchief by one man, whose acrobatic executions were wonderful to behold. Then there was the rapid dance performed by rows of men with their arms round each other's shoulders, four steps backwards, four steps forwards, with pointed toe, first slowly with the pace increased till I was almost dazzled by its rapidity."

607. Okeanos is conceived as a river entirely surrounding the world. He is thus in his appropriate place here running 'along the rim at the edge' of the shield.

613. For the use of tin as a material for the greaves see Appendix A. 2.—**ἔανοῦ**: 'flexible.'

614. **κάμει**: 341 n.

T

INTRODUCTORY NOTE.—With this book we once more find ourselves, but for the last time, amid the same difficulties which have involved the analysis of the two preceding. There are, however, two parts of it about which we need feel but little hesitation—the beginning and the end. The first 39 lines belong beyond doubt to the poem of the *Making of the Arms*; and the division of the books would have been better placed here than where it is, at the end of C. The end of the book, on the other hand, probably from 356 τοὶ δ' ἀνάνευθε νέων, is undoubtedly part of the story of the *Mānic*, and has from the first stood at the beginning of the victorious career of Achilles. It is in every way worthy of its place.

It is in the intermediate portion that doubts arise. Was there a scene of reconciliation in the original story? And if so, is it preserved in this book? That it is not preserved unchanged we can say with confidence. We find, for instance, allusions to the gifts offered in I which must be later than that book. The long discussion about eating and drinking in 154-237 lacks all the characteristics of the best epic style; it is otiose and dull, slow in movement, and poor in conception. Other passages, such as the lament of Briseis, pathetic though it is, and the allusions to Neoptolemos, are condemned by internal evidence.

Leaving these out of sight, it is possible to make a selection of short passages which will give a continuous story of the reconciliation such as it may have been in the oldest *Mānic*. But the selection is complicated and doubtful, and it seems hardly worth while to set it out at length; the more so as it is quite conceivable that the whole reconciliation is in itself an afterthought. It was at all events more necessary after the episode of the *Embassy* had been introduced than it was before; and it is not only consonant with the character of Achilles, but it materially aids the movement of the story, if we suppose that on hearing of the death of Patroklos he set out to avenge it without more ado. And the way in which the mention of the gifts previously offered is mixed up with the scene of the oath points to the conclusion that the whole of this middle part of the book was added to the *Iliad* after the introduction of I, and as a sequel to it. But the spirit in which it is composed is so inferior to that of that great

book as to make one reluctant to suppose that it can be by the same hand.

3. ἡ δέ: Thetis. The bringing of the arms to Achilles was a favourite subject of Greek art, especially in the later stages. The Nereids are always associated with it, and it was regarded chiefly as a convenient excuse for representing a number of graceful female figures in movement.

6. παρίστατο: 'came and stood.'

7. ἐν . . . φῦ: C 384 n.

8. Cp. the similar words in Achilles' mouth, C 112.

9. πρῶτα: 'once for all'; let us take this as a starting-point, and not go behind it. Cp. A 235.

15. ἔτρεσαν: 'started back.' Cp. P 275 n.

16. ὥς . . . ὥς: Ξ 294 n.

17. Cp. the similar phrase in 365.—*κέλας* is probably an adverbial ("internal") acc., 'shone as it were with a flame.'—*ἐξεφάσανθεν*: Gr. 16. 6.

21. *τά* is deictic and enforces the contrast between the arms and the hero marked by *μέν*: 'the arms there.'—With *τελέσσα* supply *οἷα* as object.

23. *θωρήζομαι*: see on T 329.

24. *υἷόν* is virtually governed by *ἀεικίσσω*, the principal verb in the speaker's thought when he begins; though the construction is slightly disturbed by the interposition of *εὐλαῖ ἐγγείνωνται*. To make *υἷόν* obj. of *καθδύσαι* entirely destroys the effect of the sentence. *καθδύσαι*: *καταδύσαι*.

27. ἐκ δ' αἰὼν πέφатаι: 'the life is slain out of him' *πέφатаι* = *πε-φν-ται*, from *φεν-*, *to slay*. See Gr. 16. 7. After this parenthetical explanation the construction reverts to the subjunctive.—*κατασαπήνῃ*: sc. *νεκρός*, *χρῶς* being adverbial but transl. 'and so all his flesh putrefy.'

30. ἄγρια φύλα: 'those cruel swarms.'

32. *κεῖται*: so most mss.; others *κῆται*. It is most probable that *κεῖται* is a correct subjunct. form of *κεῖμαι*, the vowel of the mood having coalesced with the stem on the analogy of the vowel-stems like *ἔραται* (subjunct.) Pind. *Pyth.* 4. 92 *ζώννυνται* ω 89, *βλήται* (= *βλή-ε-ται*) etc. Even in Attic *κέηται* is a more correct form than *κῆται*.—*τελεσφόρον*: lit. *bringing completion* of the cycle of seasons; transl. 'full.'

35. ἀποειπών: for the lengthening of ο before F cp. ἀποέρσειε Φ 329.

36. εωρήςσεο: see on T 329.—δύσεο δ' ἄλκην: 'clothe thyself in might.'

38. ἀμβροσίην: Ξ 172 n.—νέκταρ ἐρυερόν: nectar is called *red*, as answering to the wine of mortals, and perhaps with a suggestion that it supplies the place of blood. It has been supposed that κατὰ ῥινῶν is a reminiscence of the mummifying process in Egypt, where the preserving drugs were introduced in this way. But it is perhaps more likely that this channel is chosen because it is by it that the spirit leaves the body, so that it will naturally serve equally for the introduction of the divine antiseptic.

42. νεῶν ἐν ἀγῶνι: O 428 n.

43. οἳ τε κυβερνήται: *sc.* ἔσαν, the substantive verb being omitted as so often with a relative.—οἴηια: 'steering-oars.'—43-4 have all the appearance of a gloss to explain 42. This is the only mention of non-combatants in the *Iliad*, and it certainly comes in very strangely. Apparently the idea is that those who were helmsmen at sea are formed into a Commissariat Department on shore. What should have prevented them from attending the assembly does not appear. This is the first instance of what we shall have frequent occasion to remark in this book, a sort of anxious insistence on the prosaic details of the scene; it cannot be said to show any clear perception of the conditions, and reminds us rather of the pedantic military advice which we have so often found put into Nestor's mouth without any appropriateness to the particular moment.

46 = C 248; cp. C 125.

47. These two had been wounded the day before (Λ 377, 437). Diomedes was wounded in the foot; but Odysseus' wound in the arm would hardly account for his having to lean on his spear. Both take part in the funeral contest: next day in Ψ. This, however, is not the sort of inconsistency on which any weight whatever can be laid.

51. δεύτατος: also α 286, ψ 342. It appears to be a superlative to δεύτερος from the strong form of root *du-*, *two*. The sense will then be derived from the secondary sense of δεύτερος, 'later' (e.g. K 368, X 207), on the analogy of ὕστατος by ὕστερος.

53. See Λ 248.

56. ἦ ἄρ τι κ.τ.λ. : 'was this indeed after all better (the better course)?'

57. ὅτε may be temporal or ὅ τε = ὅτι : *Gr.* 38. 2 (B).

58. μενεήνασεν : μενεαίνω.

60. Cp. B 690.

61. τῷ : N 57 n.

62. ἀπομνήσαντος : the ἀπό is intensive, as in several other words.

65. Π 60 n.

68. ἀσκελέως : generally explained *dried up* (with ἀ- intensive), *i.e.* *stiff, unbending* ; cp. σκληρός. Transl. 'unbendingly.'

69. κομόωντας : *Gr.* 28.

70. ἔτι really belongs to the subordinate clause αἶ κε . . . ἰαύειν, which has been present to the speaker's mind from the opening of the sentence : 'that I may e'en make trial of the Trojans, and see whether they will wish haply to pass the night *once more*' etc. The καί emphasises the whole sentence, the meaning being "that besides being reconciled to you I may *also* go out and fight." The Trojans camped by the ships at the end of Θ. ἰαύειν always means 'to pass the night, 'bivouack,' not *sleep*.

71-3 = H 118-9.—τινά : 'many a one,' as often.

75. The omission of the F of ἀπ(οF)ειπόντος after the emphatic trace of it in 35, suggests that the line is an interpolation.

77. αὐτόθεν ἐξ ἑδρῆς κ.τ.λ. : 'from where he was, from his chair, and not going and standing in the midst' ; *i.e.* he stood up and spoke from where he had been sitting, and did not move forward into the midst of the assembly. From ancient time this line, being interpreted to mean that Agamemnon spoke sitting, was rejected as inconsistent with ἑσταότος in 79. But Mr. Lendrum (*Class. Rev.* vol. iv. p. 47) adequately supports the view given above by N 56—

οἱ δὲ θεοῖσιν

ἔσπεισαν μακάρεσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
αὐτόθεν ἐξ ἑδρέων. ἀνὰ δ' ἵστατο δῖος Ὀδυσσεύς,
'Ἀρήτη δ' ἐν χερσὶ τίθει δέπας ἀμφικύπελλον.

The Phaiakians no doubt poured their libations standing, while Odysseus moves forward from his seat to where Arete was.

79. ἑσταότος μέν κ.τ.λ.: 'when a man is standing up it is proper to listen to him, and it beseemeth not to interrupt, for it is hard on him, skilled speaker though he be; but amid a great din of men how can one hear or speak? A man is embarrassed, though he be a clear-voiced speaker.' Agamemnon feels that Achilles' frankness has placed him in an unfavourable light, and he is further embarrassed by the noisiness of the audience. He therefore begins with an appeal for a fair hearing. His nervousness makes his opening remarks somewhat disjointed, and he does not fairly see his way till 86.

80. ὑββάλλειν: ὑποβάλλειν.

82. βλάβεται: 'is baulked,' *hampered*, *pulled up*; see on βλάψαι Ψ 571.

83. ἐνδείξομαι: 'will show my mind'; cp. Herod. 8. 141 ἐνδείκνυσθαι τὴν γνώμην.

84. κύθεσθε κ.τ.λ.: 'mark me, and take note of my words, each one of you. Often before this (θά) have the Achaeians made that speech to me, and quarrelled with me.' What "that speech" is, in his confusion he forgets to say.

87. ἡεροφοῖτις: 'that walketh in the darkness.' Cp. I 571. Erinys here has outstepped her original function of safeguarding family relations, and has assumed a general oversight over the morals of men. (cp. ο 233 ἄτης τε βαρείης, τὴν οἱ ἐπὶ φρεσὶ θῆκε θεὰ δασπλήτης Ἐρινύς.

88. ἄτην: Π 273, 805 m. The ἄτη is immediately (91) personified as a divinity, as in I 502-12. The similarity between that remarkable allegory and the present passage is striking; the two stand alone in Homer, and it seems necessary to class them together as among the very latest parts of the poems.

89. αὐτός: 'of myself,' on my own authority, as A 356.

90. τί κεν ῥέξαιμι: 'what could I have done?' See Gr. 42. 1. Obs.—διά: adverb, of course; 'throughout.'

91. ἄται: 'infatuateth.' The mid. is used transitively only here, 95, and 129.

93. Ate is said to walk over the heads of men, as being a mysterious and silent infliction coming from above.

94. βλάπτουσα: 'checking the career of men'; cp. 82 βλάβεται, I 507, and Ψ 571 n. κατὰ . . . πέδῃσε: 'and entangleth one or other of twain' (ἕτερον), i.e. apparently, of two who are engaged in a quarrel.

95-136. This long episode has all the appearance of an interpolation from some epic dealing with the story of Herakles. Such a digression is most unsuitable here. It has but the faintest connexion with the story. The words and doings of the gods are elsewhere in Homer related only by the poet in his own person. He, of course, knows about them by the direct inspiration of the Muse; but it is quite a departure from epic usage to find a tale of what goes on in Olympus put into the mouth of a personage of the poem. There is only one other case, itself gravely suspected, and even there an explanation is given to account for the departure from the rule. It is in μ 374-90, where Odysseus knows all about what happened in heaven when the news came of the slaughter of the kine of the Sun. 'This,' he says, 'I heard from Kalypso of the fair hair, and she said that she herself had heard it from Hermes the messenger.' We know that the story of Herakles was a favourite subject for epic treatment, and it is evident how easily an episode like the present may have been transferred bodily from such a poem into the mouth of Agamemnon.

97. $\theta\eta\lambda\upsilon\varsigma$ $\epsilon\omicron\upsilon\varsigma\alpha$: 'though a (mere) female.' $\theta\eta\lambda\upsilon\varsigma$ fem. as \mathbf{K} 216 etc.

103. $\mu\omicron\gamma\omicron\sigma\tau\acute{o}\kappa\omicron\varsigma$ $\epsilon\iota\lambda\epsilon\iota\sigma\upsilon\iota\alpha$: both words are of doubtful origin and meaning. The former may be translated 'helping in labour.'

104. $\acute{\epsilon}\kappa\phi\alpha\sigma\epsilon\acute{\iota}$: the contraction marks a late form. We could read $\acute{\epsilon}\kappa\phi\alpha\sigma\epsilon\acute{\iota}\epsilon\iota$ $\delta\varsigma$ $\pi\acute{\alpha}\sigma\iota$.

105. $\tau\acute{\omega}\nu$ $\alpha\acute{\nu}\delta\rho\omega\acute{\nu}$ $\kappa\tau.\lambda.$: 'one of the race of those men who are of me by blood.' $\alpha\acute{\iota}\mu\alpha\tau\omicron\varsigma$ $\acute{\epsilon}\Xi$ $\acute{\epsilon}\mu\epsilon\upsilon$ seems to be a mixture of $\omicron\acute{\iota}$ $\alpha\acute{\iota}\mu\alpha\tau\omicron\varsigma$ $\epsilon\mu\omicron\upsilon$ $\epsilon\iota\sigma\acute{\iota}\nu$ and $\omicron\acute{\iota}$ $\acute{\epsilon}\xi$ $\epsilon\mu\epsilon\upsilon$ $\epsilon\iota\sigma\acute{\iota}\nu$.

The infatuation of Zeus consists in his forgetting that Hera, as goddess of marriage and presiding over childbirth, might interfere as she actually does. It will be noticed that the functions of Hera and Eileithuia, the goddess of travailing women, seem to overlap; but such confusion is characteristic of all living mythologies. The neat apportionment of functions only comes when the mythology has died and become a matter for systematisers and logicians. So too we hear first of Eileithuia as a single goddess, and directly afterwards of the Eileithuiai, just as we have sometimes Fate and sometimes the Fates. The whole story is evidently meant to explain, from the point of view of a partisan of Herakles, his traditional subjection to Eurystheus.

107. **ψευστήσεις** : 'thou shalt prove a liar.'

110. **πέσῃ κ.τ.λ.** : 'fall between a woman's feet,' *i.e.* be born.

111. The order seems to be *σῆς ἐκ γενέθλης εἰσὶν αἵματος*, 'are of thy stock by blood.'

115. The Achaian Argos is the Peloponnese as opposed to the Pelasgian Argos or Thessaly. The exact scene of the event is Tiryns, where Perseus was the legendary king. — **ἤδη ἄλοχον** . . . **ἡ δ' ἐκύει** : an irregularity for *ἤδη ἄλοχον, ὥς ἐκύει* (= *ἤδη ὥς ἡ ἄλοχος ἐκύει*, by the common hyperbaton); 'was with child of a dear son.'

117. **ἐστήκει** : 'had begun.' Cp. Ξ 162 *τοῦ μὲν φθίνοντος μηνὸς τοῦ δ' ἱσταμένοιο*. — **μείς** : for **μήνς* through **μένς*. The form is found in Herodotus, Hesiod, and Pindar.

118. **πρό** : 'forth,' as Π 188. — **ἡλιτόμηνον ἔοντα** : 'though his tale of months was untold,' lit. *falling in* (the due number of) *months*.

119. **ἀπέπαυσε κ.τ.λ.** : 'stayed the bearing of Alkmene and kept back the Eileithyiai.'

120. **ἀγγελέουσα** : this use of the fut. participle without a verb of motion is un-Homeric.

124. **γένος** : *i.e.* great grandson; Perseus was son of Zeus.

126. **κεφαλῆς** : 'by the head'; see on **N** 382.

130. **ὥς εἰπών** elsewhere always follows the speaker's actual words, not a summary of them by another, as here.

131. **ἔργ' ἀνθρώπων** : a strange phrase in this connexion, apparently — the *doings*, *i.e.* 'the world of men.' In Homeric language it could only mean *tilled fields*.

132. **τὴν . . . στενάχεσκε** : 'groaned over,' *i.e.* over what she had done.

133. See on **Θ** 363.

134. **δὴ αὐτε** : 'now again,' in this second instance.

138. **ἄψ ἄρεσαι** : 'to make amends.' — **ἄποινα** : 'recompense.'

140. **ἐγὼν ὅδε παρασχέμεν** : 'I am here to offer.'

141. **χειρὸς** : it was in fact late on the night of the day before 'yesterday.' The discrepancy is due no doubt only to a momentary forgetfulness on the part of the interpolator, and no stress can be laid upon it.

144. **ὅ**: 'how that'; *Gr.* 38. 2 (**β**).

147. Transl. 'as for the gifts, whether thou wilt give them, as it besemeth, or keep them, rests with thee.' But the sentence may be punctuated and translated in several ways.

149. **κλοτοπεύειν**: a word not recurring in all Greek, and of unknown origin and meaning. Transl. 'waste time in talk.' It sounds like an equivalent of *jabber*. Achilles is evidently brusque.

151. As punctuated, **ὥς** and **ὥδε** are correlative: 'as each man shall see Achilles fighting, so let him fight himself.' It would be an improvement to omit 149-50, with the strange monster **κλοτοπεύειν**, and perhaps 153. **ὥς κε κ.τ.λ.**, 'in order that' etc., would then depend on **μνησώμεθα**, which is now too far off.

155 = **A** 131. The meaning is "though you are doughty, other men are not equally so."

163. **ἄκμῃνος** evidently means 'without tasting' or the like; but the derivation is unknown. The word occurs only four times in Homer, all in the next 200 lines.—**ἄντα**: 'in face of the foe.'

166. **βλάβεται**: 82 n.

170. **ἔρωμαι**: as **N** 57.

176-7. Borrowed from **I** 275-6.—**τῆς** has no reference here, as Briseis has not been mentioned. Most mss. omit 177.

179. **ἄρεσάσσω**: *sc.* Agamemnon.

180. **ἐπιδευές**: neut. adj. used as an abstract subst. = *ἐνδειαν*, 'lack.'

182-3. The thought seems to be borrowed from **Ω** 369, but is obscurely expressed. **τις** should refer to **ἄνδρα**, but apparently must refer to **βασιλῆα**: 'it is no shame that a king make amends to a man when one (*i.e.* the king—for Agamemnon began the quarrel) has been the first to be wroth.'

186. **ἐν μοίρῃ**: also in **χ** 54 for the regular *κατὰ μοῖραν*, 'fittingly.'

188. **πρὸς δαίμονος**: 'before the face of god,' as **Π** 85, and *cp.* **A** 239, **Z** 456. From this sense of *πρὸς* comes that of swearing *by* a god.

191. **ὄρκια**: properly, as here, the *victims* slain on the occasion; but the original signification became so conventional

that ultimately ὄρκια τάμνειν meant no more than 'make a treaty.'

193. **κούρητας**=κούρους, another peculiarity of this book ; cp. 248. In I 529 it is a proper name.

194. **δῶρα ἐμῆς** : the hiatus may be a false archaism on the analogy of that (also illegitimate) found before *έόν* etc., the "license" being extended to the pronoun of the 1st pers.

197. **κάπρον** : the animal on which the competitors at Olympia swore to observe the conditions of the contest. Why the boar was selected we do not know. — **Ἡέλιος** is a party to the oath in Γ 277 ; as seeing all things he was qualified to watch the observance of a promise.

200. **δφέλλετε** : *δφείλετε*.

202. **ἤσιν** : only here (and θ 580²) for the Homeric *έησιν*. Cp. *ῶσι* for *έωσι* Ξ 274.

203. **κέαται** : *κείνται*, Gr. 16. 7.

205. The dual refers to Agamemnon and Odysseus.

207. **άκμήνους** : 163 n.

208. The fut. **τεύξεσθαι** is used as though he had said '*I say ye shall make.*' **έπήν τιταίμεθα** : 'whenever we may have avenged.' Homer does not restrict himself to the subjunctive after primary tenses of the main clause (**τεύξεσθαι** see above implies a verb in the present tense to govern it) ; cp. A 313, B 52, Ψ 134. The opt. here does not imply any faintness in the hope of finally inflicting vengeance ; the meaning is "when-ever it may be that we get the work done."

209. **ίείη** : a form of the opt. not elsewhere found (it is *έτοι* in Ξ 21), probably formed on the analogy of *τιθείη*.

212. The turning of the feet of the dead to the doorway was an old rite. The corpse was always carried feet foremost, in the belief, it would seem, that the soul was thus prevented from returning to haunt the earth. This at least is the explanation given of the custom, which is very wide spread, by the Pehuenches in South America. The practice is still observed by ourselves. Cp. Persius 3. 105 *in portam rigidos calces extendit*.

213. **τό** : 'wherefore.' Gr. 37. 2 Obs.

216. **υίέ** : an iambus ; cp. A 489, P 575. The word is often spelt *έός* in inscriptions. For the lengthening of the ε see Gr. 48. 1.

217. **είε** : *εί*. Gr. 17. 5 (B).

218. **προβαλοίμην** : 'may excel,' here only ; but cp. *περιβάλλειν* Ψ 276.

220. **ἐπιπλήτω** with dat., 'acquiesce in,' only here ; cp. Ψ 591.

221. **αἰψά τε κ.τ.λ.** : 'quickly have men their fill of battle, for though the sword streweth on the ground straw therefrom in plenty, yet (of grain) there is scant harvest when Zeus, who is war's dispenser for men, inclineth the balance.' The argument is that fighting is at the best such discouraging work—men labour all day but get little fruit of all their "reaping"—that it is folly to send them into battle lacking even the encouragement of a good meal. —**ἐπὴν κλίνει** means 'when the battle is over.'—The **τε** in 221 and 222 is gnomic.

222. **ἤς** depends on **καλάμην**. Transl. 'wherefrom.'

223. **κλίνει τάλαντα** : 'maketh the balance to sink,' *i.e.* decides the battle. For the metaphor of the balance of Zeus as a sign of the crisis of a battle, see on Θ 69, Χ 209-13, Π 658.

225. Having shown the military advantage of a good meal, Odysseus goes on to deduce the absurdity of fasting as a way of mourning the dead in war-time, as Achilles had urged (203-5, 209-10). **γαστέρι** is evidently used to make the idea ridiculous.

227. **πότε κ.τ.λ.** : 'when could a man, in that case, take respite from the task (of fasting) ?'

228. **καταθάπτειν** includes burning ; see μ 11-3.

229. **ἐπ' ἡματι** : 'within a day's space,' as Κ 48, *q.v.*

230. The remainder of the speech is quite out of place here, as it contains a recommendation to eat (only) when the battle is over, and a summons to immediate action. It would only be in place in Achilles' mouth after 214. There is, however, little or no evidence of such transposition of lines in Homer.—**μνησθῆναι** must be taken to depend on **χρή**, though that word is at unusual distance.

235. **ἦδε γὰρ ὀτρυντός** : 'for *this* (the one I am now giving) is the summons.'—**κακὸν ἔσsetai** : 'it will go ill with him that shall be left.'

238. **ὀπάσσατο** : 'took with him,' as Κ 238.

242. **μῦθος ἔην κ.τ.λ.** : 'as the word was spoken so there-with the deed was done' ; "no sooner said than done," as we say.

244 = I 123.—245 = I 128.

247 = Ω 232. — **στήσας** = 'weighing,' as X 350. This shows that the Homeric talent was a known and recognised weight of gold. But it is most probable that the talents were in the form of wedges or bars which required counting only, not weighing. Moreover the stress laid on the weighing by Odysseus would seem to imply that ten talents was a very large sum, whereas we know that it was but small. This may be an indication of a later period, when the talent had become a very large amount.

248. **κούρητες** : 193 n.

252-3 = Γ 271-2. — **μάχαιραν** : 'his (sacrificial) knife,' never mentioned by Homer as a weapon, and not to be confused with the sword, **εἶφος** or **φάσγανον**. — **ἄωρτο** : plupf. pass. from **αἶρω**. For the sense 'hung,' 'dangled,' cp. **παρήρθη** Π 341 and **δορτήρ**, 'sword-belt,' Λ 31.

254. **ἀπὸ ἀρξάμενος** = **ἀπαρξάμενος** : taking as **ἀπαρχή** or first-fruits. The word is technical for the act described Γ 273 (the whole scene should be carefully compared) **ἀρνῶν ἐκ κεφαλῶν τάμνει τρίχας**. Cp. Eur. *Alc.* 74 **ὡς κατάρξωμαι ξίφει**. The hair is regarded as a foretaste of the victim, and was no doubt a devotion of the whole body. Transl. 'making beginning with the hair of the boar's head.'

255. **ἐπ' αὐτόφιν** : 'in their places,' lit. *by themselves* ; cp. H 195 **εὐχέσθε . . . σιγῇ ἐφ' ὑμῶν**, 'to yourselves.'

258. See the formula in Γ 276 ff., with notes. The name **ἐρινύες** is here given to the underworld powers who in Γ *l.c.* are left nameless. It will be noticed that here there is only one boar for all the powers appealed to, while in Γ there is a ram for each. The hurling of the victim into the sea is also peculiar to this place. In neither case is it burned or eaten, but devoted to the nether gods.

261. **μή** : O 41 n. **οὔτε** following shows a change of mind from the form of swearing to simple asseveration.

262. The construction of this line is doubtful, and as it is probably spurious it can be left untranslated.

265. **δίδουσιν, ὅτις** : 'give to him whosoever' etc. For a similar omission of the antecedent though in a different case from the relative, cp. 235. **σφε** : *τοῖς θεοῖς*. **ἀλίηται** : 'sins against.' The verb regularly takes the acc.

266. **ἀπὸ . . . τάμει** : C 34 n.

270. **διδόισθα** (here only) is evidently an analogical formation

from the thematic *δαδοῖς* (cp. *ἐδιδουν*) for the more correct *διδωσθα* (cp. *παύσθαι* I 404 etc.). So opt. *βαλυσθα* O 571.

273. *ἀμύχανος* : 'stubbornly.' Observe the protasis added paratactically (*Gr.* 46) by *ἀλλά*, instead of *εἰ μή*.

276. *αἰψήρην* : predicative, 'with kindness.'

282. The following lament of Briseis, pathetic though it is, contains many departures from Homeric language, and cannot be ascribed to an early period of the epic. The idea that Briseis could ever become Achilles' wedded wife is entirely repugnant to Homeric manners, and is inconsistent with the rest of the *Iliad*, e.g. the words of Achilles himself I 336 (see note), 394. The very expression *κουριδίη ἄλοχος* seems to imply one wedded as a virgin, and in that case could not be used of Briseis, who has had another husband. Briseis' allusion to her brother seems to be copied from the words of Andromache Z 421.—*ἰκέλη* (*Ἰκέλη*) : the *F* is neglected.

285. Tearing the skin is not elsewhere in Homer found as a sign of grief : heroic mourners only tear their hair.

288. *σε ἔλειπον* : the hiatus looks like a false archaism.

290. *ὥς* : exclamatory. —*δέχεται* seems to be used intrans., *sucepit* : so Hes. *Th.* i. 800 *ἄλλος δ' ἐξ ἄλλου δέχεται χαλεπώτερος ἄλλος*. The Lexx. give no other instance in Greek. Cp. Π 111 *κακὸν κακῷ ἐστήρικτο*.

292. Elsewhere it is always possible to resolve *εἶδον* into *ἐΐδον*.

294. *κηδεῖους* : 'dear' : here only. *κήδεος* (Ψ 160) and the superl. *κηδέτερος* occur. —*ἐπέσπον* : O 495 and 515 m.

295. *οὐδὲ μὲν οὐδὲ . . . κλαίειν* (297) : 'nay, thou wouldst not let me even weep' much less despair'. Cp. C 117.

298. *κουριδίην* : N 626 n. —*θήσειν* : 'thou wouldst make me' : but *ἄσειν* and *δαίσειν* must have Achilles for subject.

299. *δαίσειν γάμον* : *Gr.* 29. 1 (8).

302. This passage has often been quoted as an instance of epic truth to nature : a pretended lamentation (taking *πρόφασιν* — *prophasis* — for a stranger is used as a cover for the expression of a real sorrow which else would have to be concealed. But such an idea is hardly consistent with the directness and simplicity of the epic style. It is better to take *πρόφασιν* in the sense of a *real* cause, 'on account of Patroklos.' The grief for Patroklos is real, but at the same time it awakens in each woman the thought of her private griefs as well. This is

at least as true to nature, and has a finer dignity of its own. Cp. 338-9, Ω 167 ff.—Observe the neglect of the *F* of *Ἑκάστη*.

305. ἐπιπείθεται (pres.): 'will yield to my wishes,' lit. *is for yielding*; cp. Eur. *Ion* 232 οὐ παραβαίνομεν, 'we do not wish to transgress,' and Virgil's *quam prendimus arcem*, 'what point of vantage do we (shall we) seize?'

306. πρίν, as though πρίν ἥελιον δῶναι were to follow in 308. The form of the sentence is forgotten and changed.

308. μενέω: *Gr.* 24.

311. ἱππηλάτα: *Gr.* 4.

313. πολέμου στόμα: cp. K 8. Perhaps the two lines of battle are compared to the jaws of a wild beast devouring what comes between them.

314. ἀδινῶς: Π 481 n. Here the word seems to mean *in rapid succession*: 'and bethinking himself he drew quick, deep breaths and spake aloud.' ἀνενεύκατο, through the sense *draw oneself together*, comes to mean 'draw a deep breath'; cp. Herod. 1. 86 ἀνενεύκαμενόν τε καὶ ἀναστενάξαντα. In Herod. 1. 116 ἐπὶ χρόνον ἀφθτογγος ἦν· μόλις δέ κοτε ἀνενεύχθαι εἶπεν the sense is 'coming to himself.' In later (esp. medical) writers the word often = *convalescere*, 'to pick up strength.'

320. ἄκμῃνον: 163 n. ἔνδον ἐόντων: 'the store within my hut.' ἐόντων seems to be used as a subst. in apposition with πόσιος and ἐδῆτύος rather than as a gen. abs.: cp. the Odyssean phrases χαρίζομένη παριόντων and δόρπον δὲ ξείνῳ ταμὴρ δότω ἔνδον ἐόντων.

321. πάθοιμι: *Gr.* 42. 1.

322. For εἵ κεν with opt. see *Gr.* 44. B. 3 (B). τοῦ πατρός may mean 'my father *at home*' (τοῦ deictic), but it is more probable that we have the late (Attic) use of the article.

323. τέρεν: N 180 n.

324. ὁ, of the first person. The use is so far easier here that Achilles has just spoken of himself in the 3rd pers. Cp. φ 352 τόξον δ' ἀνδρεσσι μελήσει | πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔσθ' ἐνὶ οἴκῳ.

325. This is the only passage in the *Iliad* where any Greek speaks of Helen in words of anger. Similarly there is only one passage in the *Odyssey*, ζ 68 ὡς ὤφελλ' Ἑλένης ἀπὸ φελοῦ δλέσθαι | πρόχυν.

326. The whole of the following digression about Neoptolemos

is probably a very late interpolation. The *Iliad* knows nothing of any son of Achilles except in Ω 467, which is an equally suspicious passage. Achilles himself is evidently regarded as having been a mere boy when he left Greece for Troy (see Λ 786). Here the son is conceived as being too young to travel alone; but in λ 506 we have the legend which made him bring about the fall of Troy immediately after his father's death. The passage in the *Odyssey* is probably one of the very latest in the Homeric poems, so that we can thus trace in Homer the gradual growth of the legend of Neoptolemos, which was to play a leading part in the poems of the late epic school. This subsequent celebrity was no doubt the motive which led to the interpolation here. -Τὸν must be referred to ΠΥΘΟΪΜΗΝ in 322.

335. ΤΥΤΘΟΝ with ΖΩΟΝΤΑ, 'barely alive.'

336. καὶ ἐμὴν κ.τ.λ. : 'and because he ever looketh for grievous news of me, (even the time) when he shall learn that I have perished.' The ὅτε clause is parallel to ἀγγελίην, and, like it, depends directly on ποτιδέγμενον—the common construction of a temporal adverb with verbs of expecting.

342. ἀνδρὸς ἐοῖο : 'thine own hero.' In this and a number of similar passages ἐοῖο is to be preferred to the reading ἐῆος, *brave*, though the mss. preponderate in favour of the latter.—ἐοῖο was altered to ἐῆος from a belief that ἐός could only be used of the 3rd person; but Brugmann has shown that the pronominal stem *sea* was originally applicable to all persons and numbers, the adjectival form meaning no more than *own*. The use is still living in the Slavonic languages; e.g. the Russian *svoy* (*my, thy, his, our, your, their*) *own*.

343. μέμβλετ' : i.e. μέμβλετο (Φ 516) -μέ-μλ-ετο, a reduplicated thematic aor. like κέ-κλ-ετο etc. Transl. 'hast thou no concern for?'

344. ὄρεοκραιράων : cp. C 3 n.—κεῖνος ὅ γε . . . ἵσται : 'yonder he sits.'

346. ἄκμηνος : 163 n.

347-8. Cp. 38-9.

350. ἄρρη : presumably from its name a bird of prey, but of course incapable of identification.

351. We must divide ἐκ-κατ-ἐπ-αλτο. With the words αὐτὰρ Ἀχαιοί we probably re-enter the stream of the original story of the Μῆνις.

357. Διός here shows clear evidence of the primitive meaning 'sky.' So N 837.

358 = O 171, *q.v.*

359. Cp. N 265.

360. **ἐκφορέοντο**: 'were borne forth' by the wearers; a rather curious phrase, but it is more epic to take it in its simplicity than to interpret with Heyne "prodibant, ut arma dicta sint pro armatis."

361. Δ **θώρηξ**-interpolation.

362. **γέλασσε**: 'smiled.' *Shine* is no doubt the original sense of the word, and cannot be absent from the poet's mind here. Cp. Lucr. 2. 328 *totaque circum | aere renidescit tellus*, and Hor. C. 4. 11. 6 *ridet argento domus*.

365-8. These four lines were rejected by Aristarchos as being turgid and exaggerated in expression and not needed. We must reject them on the further ground that they contain an allusion to the making of the arms by Hephaistos, and therefore cannot belong to the **Μῆνις**.

365. τῷ δέ κ.τ.λ.: O 607 n.

369-73 = Γ 330-2, 334-5.

371. Another **θώρηξ**-interpolation.

374. The line anticipates and conflicts with the simile, and is no doubt spurious. As we have often found to be the case, the interpolator inserts a verb which he thinks necessary or apt, and then fills up the line as he can.

378. **φίλων ἀπάνευθε φέρουσιν**: 'bear along at a distance from their friends.' The picture is that of storm-tossed sailors who see afar over the sea a light from some shepherd's hut, which shows them that they are nearing land. The actual comparison is taken from the distance at which a light on a hill can be seen at sea; but it is perhaps meant to suggest also the further idea that the sight of Achilles is as welcome to the Greeks as the nearness of port to a weary mariner.

382-3. Certainly interpolated from X 315-6. There Achilles is in rapid motion, so that **περιρρέοντο** has a special force which is lost here. In X, too, the *F* of **Ῥέειραι** is preserved. The insertion of the lines here causes a very awkward repetition of **τρυφάλεια**. They are doubtless intended to drag in an allusion to the *Ὀπλοποιία* in a passage which knows nothing of it.

385. **ἐφαρμόσσειε**: 'whether he had fitted them on well, and his glorious limbs ran free in them.'

386. τῷ δέ κ.τ.λ.: 'and it (his armour) became to him as

wings.'—**εὔτε** *as*, is really identical with *ἥτε*, and though the form *εὔτε* commonly = *when*, it cannot be limited to this meaning. Cp. Γ 10.

387. **κύριγος**: lit. *pipe*, evidently a socket in which to set a spear (only here in this sense). Transl. 'its stand.' Cp. the *δουροδόκη ἐύξοος* of α 128, which stands against a pillar in the house of Odysseus.

388-91. Π 141-4, where see note. They no doubt belong here.

392. **Ἀλκιμος**: the familiar short form of Ἀλκιμέδων.

393. **ἔσαν** (for *σεδ-σαν*): 'set.' The **λέπαθνα** were broad leather breast-bands by which the horses were attached to the yoke.

394. When the chariot is not in use, the reins are drawn back and fastened to the rail which runs about the car. We often find on vases a chariot left for the time by its driver with the reins fastened to this rail to hold the horses back.

395. **μάστιγα**: see on Ψ 387.

398. **ἡλέκτωρ**: *the Shiner*, i.e. the sun. So Ζ 513.—**Ἵπερίων**: a common epithet of the sun in the *Odyssey*, but only here and Θ 480 in the *Iliad*. In Hesiod and the later mythology Hyperion is made the father of the sun; but of that Homer knows nothing.

401. **ἄλλως δ᾽**: 'in other sort now give heed to bring safe.'—**σαωσέμεν**: aor. as Ι 230; see Gr. 19. 2.

402. **ἐπεὶ κε**: Gr. 44. B. 2. **ἔωμεν** is taken by Curtius as representing *ἡομεν*, subj. of *ἡμι* or *ἄμι*, from root *sa*, to *satisfy*; inf. *ἄμεναι*, Φ 70. The form is then parallel to *στέωμεν* (Λ 348) for *στάομεν* by *στήμεναι*, *κτέωμεν* by *κτάμεναι*, and may be taken as an aor. used intransitively (like *ἔστην*).

403. **μηδέ** rejects the thought conveyed by the **ὥς**-clause; 'and let it not be as (it was when) ye left Patroklos on the field (**αὐτόθι**) dead.'

404. **πόδας αἰόλος**: 'of nimble feet.' The various meanings of *αἰόλος* are interesting: (1) 'quick-moving,' as here; *σφῆκες μέσον αἰόλοι*, 'wasps with flexible waists,' Μ 167; *αἰόλαι εὐλαί*, 'wriggling worms,' Χ 509; (2) of uneven colour or colour that comes and goes, as in "shot" silk, *shewny*, *shimmering*; *αἰόλα νύξ*, 'star-spangled,' Soph. Tr. 94; *αἰόλη πυρὸς κάσις*, Aesch. Theb. 494, of smoke 'shot with gleams of flame'; *σάκος αἰόλον* Η 222; *αἰόλα σάρξ*, 'discoloured flesh,' Soph. Ph. 1157; the

notions of movement and colour are probably combined in αἰόλον ὄφιν **M** 208 ; (3) of sound, αἰόλα ἰαχή, 'changeful music,' Eur. *Ion* 499 ; (4) αἰόλα κακά, 'various ills' ; (5) αἰόλον ψεῦδος, 'a shifty lie,' Pind.

This striking scene of the speaking horse is unique in Homer. It is characteristic of the Greek reserve that it should be treated with so little exaggeration, and should not have been imitated or repeated, easily though it lends itself to the art of the inferior poet. As it is, the prophecy, coming at this moment with its foreboding of ill, just as Achilles is about to be presented to us in all his glory, has a peculiarly solemn effect. It is not clear why Hera should have been the one to give the horse his voice. Thetis has been in the habit of bringing prophetic news to her son ; but perhaps the miracle is regarded as too great for any but a god of the highest rank.

405. ἤμυσε : 'bowed down' ; cp. **Θ** 308, **B** 148.

406 = **P** 440.

407. αὐδήεντα δ' ἔθηκε : 'made him vocal,' with human voice. — The line was rejected by Aristarchos as superfluous and contradicting 418, because the same god who gave the voice ought to have taken it away. This is perfectly true by mythological rules of etiquette, but speaks equally against 418.

411. νωχελίη : here only in Greek, though Eur. and a few later poets have νωχελής = *sluggish*. The origin of the word is unknown.

415. It seems to be forgotten here that Zephyros is the father of Xanthos himself (**Π** 149 f.).

416. ἦν . . . φάς' ἔμμεναι, by a common idiom, means not merely *they say is* etc., but *is* (for certain), *as they say*. The principle is the same as in brachylogies such as ἔρθα κληῖται οἴμῳς Κιθαίων, Soph. *O. T.* 1152, 'where is Kithairon that is famed as mine.' ἀλλὰ σοὶ αὐτῷ : 'but it is thine own doom' (apart from anything we might do).

418. ἔχθεον is here best taken as an aor. ; **N** 163. — It is no more clear why the Erinyes should stop the portent than why Hera should create it. They seem here to be the guardians of the physical order of the world as well as of the moral. Mr. Monro quotes a saying of Herakleitos that "if the sun went out of his course, the Erinyes as the helpers of justice would find him out." Indeed, when the whole universe is regarded as only the expression of a divine will, which is itself

controlled by a fixed fate or order, the distinction between the moral and physical course of things almost vanishes.

421. δ : *Gr.* 38. 2 (**B**).

423. See on **N** 315.

424. $\epsilon\chi\epsilon$: 'held on,' of driving ; **N** 326 n.

T

INTRODUCTORY NOTE.—There are in this book three clear divisions, which must be treated quite separately. The first is the council of the gods and the beginning of strife among them, 1-74. The second tells of the meeting of Achilles and Aineias and their fruitless contest, 75-352. The third, of the opening of Achilles' career of victory, 353 to end.

The longest of these, the second, may be dealt with first. It is impossible to allow to the episode any place among the earlier or better parts of the *Iliad*. The whole digression is weak in conception and in execution. Even if we suppose that it is meant to show us Achilles as a mere man after all, and not incapable of fear, this is not the place where such a view should be put before us. The whole effect of the onset on the Trojans is damaged by this opening, with the banter and coolness of the hero at the moment when the situation demands the ungovernable fury of revenge, such as we have it at the end of the book and in the following narrative. In fact it is Aineias who is here the hero, and not Achilles. For some reason which we do not know, the poet of this part has wished to interweave into the *Iliad* legends which were evidently current in his time about the sway in the Troad of some descendants of the family of Aineias. To this end he has subordinated all considerations of literary appropriateness. The style throughout shows signs of lateness, and partakes of the weakness of the narrative.

The first section can hardly be rated higher than the second. After the turgid exordium 54 ff. nothing happens. Indeed, it is not clear from the narrative whether the gods actually come to blows here, or are only ranging themselves in preparation for a future fight. Such a battle does actually take place in **Φ**, as we shall see. Perhaps the best account of this prologue is that it originally belonged to that *Battle of the Gods*, and has been separated from it, much as we found reason to suppose that the prologue of the *Deceiving of Zeus* was separated from the main tale of **Ξ**, and put at the beginning of **N**. We can see how the

interpolation of the Aineias episode would require such a separation; for that is in itself founded upon the interference of the gods, and therefore must needs come after the prologue of the *Theomachy*, or *Battle of the Gods*, proper; for it is only in this that Zeus removes his veto upon divine interference in the battle. Of course the story of the **MĒNIC** itself knew nothing of any such veto; for it is only with the development of the idea of divine interference in the later strata that there came to be any need to forbid the gods from taking part in the fight. The result of the displacement is, however, far from satisfactory. After the grandiloquent account of the "breaking out of strife" (**ἐν δ' αὐτοῖς ἔριδα ῥήγνυντο βαρεῖαν** 55), it is with no little surprise that we suddenly find the gods as interested but unexcited spectators of the battle on earth. Poseidon himself uses words so peaceful as to produce an almost burlesque effect after what has preceded (132-43).

The third section, the victories of Achilles, begins with 353, **ἦ καὶ ἐπὶ στίχας ἄλτο**. But the first part of it seems to be a transitional passage bringing us back from the interpolated episodes of the **MĒNIC**. It will be felt that the speeches of Achilles and Hektor in 354-372 are somewhat flat and conventional and hardly equal to the situation. It is with 381—**ἐν δ' Ἀχιλεὺς Τρώεσσι εὖρε**—that we suddenly find ourselves in an atmosphere of irresistible action and relentless movement. Here Achilles is again himself; and here in all probability is the exact point where the oldest tale is taken up again, so that we are swept along to the end of the book without a check. Hektor is brought before us for a moment, in order to rouse our expectation of the final meeting; but that has to be postponed for a while, that it may serve as the climax of Achilles' revenge. Still we end the book with the full feeling that this is in sight, and that we are moving on to it with all the certainty of fate.

1. **κορωνίσι**: see on *ὀρθοκραίων* C 3.

3. **ἐπὶ ἠρωσσιῶ πεδίοιο**: 'at the rising of the plain,' i.e. the slope joining the plain itself to the hill of Troy. See further in note on A 56, whence the line is copied.

4. In B 69 it is Themis 'who looseth and gathereth the meetings of men.' The goddess of Justice is evidently in her right place in summoning deliberative assemblies. It is equally hard to say why all the nymphs and river gods should come, and why Okeanos should be absent. The former never elsewhere form part of the Olympian council; perhaps they appear here because one of them, Skamandros, is shortly to play an important part in the story.

9. **νίεα** : 'water-meadows.'

13. **Διός** : *i.e.* Zeus' house. Cp. Horace's *ad Veneris*.

18. **ἄγχιςτα δέδνε** : 'is ablaze very nigh,' an obscure expression. We should suppose it means that the fighting has come to close quarters ; but in fact it has not yet begun, and there is still a pause in the war. It can only mean vaguely that a critical moment is at hand.

19. **νεφεληγερέτα** : *Gr.* 4.

20. **ἔγνως** : 'thou divinest' ; the tense means to *come to know*.

22. **μενέω** : *Gr.* 24.

23. **φρένα** : adverbial.

26. **οἶος** : without the interference of the gods. Zeus is hardly logical, for the intervention of the gods would aid rather than restrain Achilles, since the Greek gods are more powerful than the partisans of the Trojans. In the end the aid of Athene prevails in the death of Hektor against the support of Apollo.

28. **καὶ δέ τε . . . καὶ** : like the negative *οὐδὲ . . . οὐδέ* C 117 etc.

29. **ὅτε δὴ** : 'when at last.' — **ἑταίρου** : the gen. as usual with verbs of grief and anger.

30. **ὑπὲρ μόρον** : 'in destiny's despite' ; since it was not for Achilles to take Troy.

32. **βὰν δ' ἵμεναι** : *Gr.* 43.

33. **ἀγῶνα νεῶν** : O 428 n.

34. **ἑριούνης** : a title of Hermes, with the cognate *εἰριόνης*. It is usually derived from *ἐρι-*, *very*, and *ὄν-ιν-ημι*, *profit*, as meaning 'the Luck-bringer' ; but as Hermes was a pastoral god, it is equally possible to derive from *ἔριον*, *sheep*, with the meaning *making wool grow*.

35. **ἐπὶ** must mean 'moreover,' though the word seems very weak. It cannot be taken with **φρεσί**, as this gives an intolerable rhythm, and the addition of a preposition is meaningless.

Hermes, Hephaistos, Leto, and Artemis are all new to the war, in which, in the older parts of the *Iliad*, they take no part whatever.

37 = C 411.

39. **ἄκερσεκόμης** : a favourite epithet of Apollo in later Greek, but not found again in Homer. Elsewhere, too. **κορυ-**

σαίολος is applied only to Hektor.—**ιοχέαιρα**: 'archer,' lit. *arrow-pouring*.

42. **ἐκύδανον**: intrans., 'were triumphant.' For the rest of the couplet see C 247-8.

44 = H 215. **ἕκαστον** is in apposition with **Τρῶας**, and **γυῖα** is adverbial.

48. If we begin the apodosis with **αὔε δ' Ἀθήνη** (δέ *in apposition*), we get a slightly more effective antithesis with **αὔε δ' Ἄρης** in 51. Otherwise the apodosis begins with **ᾠρτο δ' Ἔρις**.

49. See I 67.—**παρά** with acc. shows that **στᾶσα**, as often, means *coming up to*, 'taking her stand by.'

50. For the lapse from the participial to the direct construction in **αὔτει** cp. C 175, Γ 80.—**ἄκτάων**: 'sea-shores,' as always in Homer.

53. **Καλλικολώνη**: mentioned again only in 151 below. As the name means 'Hill of Beauty,' later legend naturally said that it was the scene of the Judgment of Paris. We cannot locate it.

55. **σύμβαλον**: 'engaged them in battle,' *commiscuat*, as Γ 70. In Π 565 the word is intrans., and might be so taken here. **ἐν δ' αὐτοῖς κ.τ.λ.**: 'and among themselves burst into fierce conflict,' lit. *machē to burst forth*, a unique phrase; the nearest analogies are *ῥῆξαι φωνήν* from Herod. onwards, and *δακρύων ῥήξασα νάματα*, Soph. *Tr.* 919.

56. No one who has felt the charm of the simplicity of the Homeric style, and the power of producing great effects by simple means, which above all is the mark of the epic genius, can fail to be struck by the way in which this passage departs from the usual rule. If it led up to any great crisis of the story, the description would have a grandeur of its own, though not a Homeric grandeur; as it is, ending in nothing whatever, it can hardly be called anything but a bombastic much ado about nothing. The ancient commentators inquired with much diligence into the reasons for the pairing of the particular gods against one another, but succeeded in producing no reasonable explanation; nor have the moderns done better. The only intelligible pair is that of Hephaistos and Skamandros, fire against water, the significance of which appears in the next book.

61. **ἔδειξεν**: *Gr.* 48. 1.

65. **εὐρώεντα**, from *εὐρός*: cp. Virgil's *locus senta sita*, and for **τά τε στυγέουσι**, *Aen.* 8. 245 *repugnare . . . pallida, discolorata*.

69. ἐνυαλίοιο : P 211 n. γλαυκῶπις to Homer doubtless meant 'bright eyed' (cp. Π 34 n.), but this is not inconsistent with the possibility of the word having originally meant 'owl-faced,' Athene having perhaps been identified with an owl-deity or totem, as Apollo with the mouse (A 39 n.).

70. Cp. Π 183 n.

72. cῶκος : here only. The rare verb σωκεῖν (Trag.), *to have strength*, seems to indicate the meaning *strong*, but this of course is uncertain.

74. There are several other references in Homer to a difference between the divine and the human name for persons or things.

A 403, B 813, Ξ 291, κ 305, μ 61. The probable explanation is that the Homeric Greeks regarded their own tongue as the language of the gods, and words which were used by the foreign races who dwelt around them or preceded them in Greece were ascribed to the language of men. Here Ξάνθεος (*yellow*) is an obviously significant name for a river, while Cκάμιανδρος has all the appearance of a real non-Greek name. In cases where the "human" name appears to have a Greek root we may suppose the resemblance to be accidental.

78. E 289. From a comparison of H 239 with E 289 it seems best to take ταλαύριος as for *ταλά-φρινος*, from τ(α)λα, *bear*, and translate 'shield bearing.' Some, not so well, take it for *ταλαφό-φρινος*, *with shield of stout hide*.

83-5. Cp. N 219-20, Θ 229-33. ἄς an adverbial acc., 'the threats wherewith thou didst engage to fight Achilles.' βασιλεῦσιν : 'princes.' Paris is called a βασιλεύς in Δ 96, and Hektor in Π 660.

90. φόβησεν : 'drove' ; N 102 n. This story is alluded to again by Achilles, 187-91. The event took place during one of Achilles' raids in the Troad, the same which brought about the eventful capture of Briseis, B 690. For Pedasos, the later Assos, cp. Z 35, Φ 86, where the inhabitants of the town are again, as here, spoken of as Leleges.

95. οἱ . . . τίθει φάος : 'wrought safety for him,' a common use of φάος.

97. τῶ : N 57 n.

98. E 603. We should probably read πάσαι εἰς to avoid the hiatus.

99. καὶ δ' ἄλλως : 'and even without a god.'

101. For the metaphor in τείνειεν see on N 358. τέλοιο

instead of *πεῖρα* seems to show that the physical idea of *ropescut* is passing into the abstract 'issue.' Transl. 'stretch evenly war's issue.'

102. *νικήσει*: note the change to the fut. For *κε* with fut. see *Gr.* 44. *Α. παγχάλκεος*: 'made of bronze.' For the metaphor cp. *χάλκεον ἦτορ* B 490.

105. *κέ φασι . . . ἐκγεγάμεν*: 'art born, as men tell.' See on T 416.

109. *λευγαλέοις*: 'sorry,' 'contemptible,' as I 119. — *ἄρειῃ*: P 431 n.

114. *ἄμυδις στήσασα*: 'having brought together.'—*θεούς*: the partisans of the Greeks.

117. *ἔδ' ἔβη*: 'here cometh.'

120. *αὐτόθην*: 'at once,' lit. *from the spot*, as we say *on the spot*. — *ἢ τις ἔπειτα*: 'or let one of ourselves then' etc., lit. *thereafter, next*, as an alternative.

121. *παρσταῖν*: for the hortatory opt. see *Gr.* 43. 2.

122. *θευέσσω* is not elsewhere used absol. = *to fail*, 'let him not fail (quail) in spirit'; so that it is very probable we should read *θυμού*, as N 786 etc., 'lack spirit.' *ὅ*: 'how that,' *Gr.* 38. 2 (B).

125-8. To be rejected as inconsistent with the words of Zeus in the council. All the gods have come down, not that Achilles might be saved, but, on the contrary, that he may not be irresistible.

129. *εἰ . . . οὐ*: Ω 296 n.

131. *χαλεποί δέ κ.τ.λ.*: 'are terrible when they show themselves openly'; lit. *are hard* (to face or endure) *for* (with regard to) *appearing visible*. For the inf. see *Gr.* 43, and cp. Φ 482. *Α* 589 *ἀργαλέος γὰρ Ὀλύμπιος ἀντιφύρεσθαι*, 'is grievous to oppose.'

133. *παρὲκ νόον*: 'beyond wisdom,' lit. *passing by wisdom*.

134. *θεούς ἔριδι εὐνελάσσαι*: 'to bring together gods with gods in conflict.'

135. Apparently from Θ 211.

136. *ἔπειτα*: 'now,' lit. *after this*, i.e. in consequence of what I have said.

137. *ἐκ πάτου*: 'from the beaten track'; cp. Z 202 *πάτον*

ἀνθρώπων ἀλλοτρίων. For the second half of the line cp. **Z** 492, where ἄνδρεςσι is opposed to women, not, as here, to gods.

139. οὐκ εἰώσι: 'shall prevent.' When εἰ . . . οὐ precedes a subjunctive the negative is to be taken closely with the verb. When the indic. follows the case is different; see on **Ω** 296.

140. παρ' αὐτόει: **N** 42 n.

141. διακριθέοντας: 'leaving the fray.'

143. ἀναγκαίηφι: *Gr.* 7.

144. κυανοχαΐτης: Poseidon is 'blue-haired' because he is god of the blue sea. In a remarkable archaic sculpture found a few years ago at Athens, the sea-monster Triton's beard was painted bright blue.

145. Poseidon, when defrauded by Laomedon of his hire for building the walls of Troy (**Φ** 446-57), sent a sea-monster (κῆτος, to ravage the land. Laomedon, in obedience to an oracle, exposed his daughter Hesione to be devoured by the monster, but promised his immortal horses, the famous mares of the stock of Tros (**Ε** 640), as a reward to any one who should slay it. This was done by Herakles with the protection of a wall built for him by Pallas; but Laomedon deceived him, giving him only mortal horses. In return for this Herakles laid the city waste. This is evidently an early form of the legend which we know better in connexion with the names of Perseus and St. George. ἀμφίχυτον: 'mounded,' of heaped up earth; cp. χυτὴ γαῖα **Z** 464 etc.

147. τὸ κῆτος: this use of the article to denote 'the famous' is very rare in Homer, except with a very few nouns. Instances such as this are confined to late passages in the *Iliad*.

148. ὁππότε μιν σεύσαιο: 'whenever he (the beast) should chase him.' For the transitive use of the aor. mid. cp. **Γ** 26, **Ο** 272.

149. ἑοί: only the Greek party.

152. ἦιε: **O** 365 n.

153. δυσηλεγέος: here and **χ** 325 only. Like τανηλεγέος (for which see on **Θ** 79) it is best referred to ἄλγος, with the **ε** developed from the liquid as in ἀλεγαῖος. The **η** is an instance of the vowel-lengthening which is peculiarly common at the joint of a compound—aided perhaps by ictus-lengthening.

155. κέλευε: 'was supreme over them,' as ταμίη πόλεμοιο. Cp. the use of κελεύων in **Λ** 65, **N** 91.

156. καὶ λάμπετο χαλκῷ : a parenthesis.

157. κάρκαϊρε : only here in all Greek ; an imitative word (like our *craak*), of the same class as βαμβαίνω, μορμύρω, γαργαίρω.

158-60. Cp. N 499-500, Z 120.

161. ἀπειλῆσας : 'uttering a threat' ; a momentary act is described. Or a threatening gesture may be meant.—ἐβεβήκει : 'was striding on.'

164. This long simile is one of the most finished and perfect of the many lion-scenes in Homer.

165. The emphasis given by καὶ shows that the clause which follows is to be understood as reinforcing εἰντής : 'mischievous, aye, one that men are eager to slay.' So A 249. δῆμος : 'village.'

166. ἀτίζων : 'heeding not' ; here only in Homer, and quite an exception to the ordinary formation of compounds with ἀ-.

168. ἐάλῃ χανῶν : 'draweth himself together open-mouthed.'

170. There was a belief, as a scholiast assures us, that the lion has "a black spur under his tail, like a little horn, with which he lashes himself to arouse his fury."

172. γλαυκιόων : 'glaring.' ἦν τινα κ.τ.λ. : 'to prove whether he shall slay' etc. φέιεται : of course subjunct.

178. τόσσον πολλόν : 'so far.' πολλόν is obviously pleonastic, but for that reason heightens the sarcasm. ὁμίλου : gen. of separation ; cp. M 304 σταθμοῦ ὁίσσθαι, 'to flee from the standing.' Transl. 'why hast thou come on and taken thy stand at this great distance from the crowd ?'

180. ἀνάξειν . . . τιμῆς : 'to be master of Priam's dignity among the Trojans.' Cp. ω 30 τιμῆς ὑπὲρ ἄνασσεσ. Τιμῆς τῆς Πριάμου is a late construction ; all the other instances are in *Odyssey* or I, K, Ψ. Aineias' pretensions to the crown are evidently based on his connexion with the royal family explained below, 213-241. See on N 460.

183. ἔμπεδος : 'sound' (in mind). ἀεσίφρων : probably derived from ἀημι, *to blow* ; the sense will then be *blown about, volatile, in mind* ; transl. 'shaken in mind.'

184-5. Cp. Z 194-5, and see on C 550. — τέμενος : 'a demesne,' a grant of public land. καλόν κ.τ.λ. : 'fair with vineyards and tilth.' The genitives of material go with τέμενος.

187. φοβῆσαι : 'put to flight,' as always.

188. See on 90.—μέμνη : see on O 18.

193 = Π 831.

195. **ῥύεσθαι** : present, 'is saving thee.' Aristarchos rejected 195-8 on the ground that 196-8 are wrongly borrowed from P 30-2, and are only in place there, for it is absurd to suppose that Achilles in his present mood would dismiss with a caution the very first enemy (and him a most important one) that he meets. On similar grounds Aristarchos rejected 180-6. But these difficulties are inherent in the whole conception of the scene, which cannot be made satisfactory by any omissions. The same remark applies to Aristarchos' rejection of 206-9 below. The recounting of the parents is unnecessary verbiage, but so is a great deal else in these speeches.

202 = 433.

204. **πρόκλυτα** : 'heard in old times'; or perhaps lit. *heard forwards*, i.e. handed onwards by oral tradition.

206. **φασί** : no doubt is implied ; see on T 416.

207. **ἄλοςύδνης** : recurs only Δ 404 *φῶκαι νέποδες καλῆς ἄλο σύδνης*, a passage which throws no light on this. The derivation is quite uncertain. Probably the word means 'daughter (or nymph) of the brine.'

208-9 = E 247-8.

212. **διακρινθέντε** : 'separating.'

213-4 : Z 150-1. The apodosis to **εἰ δέ . . .** is found in 215 **τέκετο Ζεύς. πολλοὶ . . . ἔσσι** is a parenthesis.

215. **αὖ**, which cannot begin a speech, suggests that the genealogy is borrowed from another source where *αὖ* was in place. In the alternative we must suppose that the order of the lines has been dislocated ; but the question is hardly worth discussion.

The genealogy has, however, a very considerable interest of its own. The language in various points shows it to be of late origin, and it is natural to refer it to the Hesiodic age, which, as has been frequently mentioned, was very prolific of genealogical poetry. The mention of the name of Erichthonios is curious ; this is very familiar to us in Attic legend, but is not known elsewhere. For this reason Fick has suggested that the whole passage dates from the time when the Athenians were endeavouring to gain a footing at Sigeion in the Troad. We are told by Strabo that to support their claim they set up a kinship with the Trojans through mythical ancestors ; so there is some ground for supposing that they may have interpolated the pedigree for the sake of the name of Erichthonios. In

that case the date would be about 610 B.C. It will further be noticed that according to E 265 the divine horses were given to Tros, not to Erichthonios; this may support the belief that the latter name did not really belong to the Trojan tradition. This, however, is mere conjecture. A certain fact is that the position of Ilios 'in the plain' exactly suits the site of Hissarlik, which is on a hillock projecting into the lowland; and it is at least highly probable that the town itself, as opposed to the citadel, was round the base of this hill and literally in the plain. In any case the words can hardly be made to suit the position of Bali Dagħ, the other claimant for the site of Troy; for this is in no sense in the plain, but lies "on the slopes" or spurs of Ida (see Schuchh. p. 25). Unfortunately it is impossible to say whether this story embodies an ancient legend, or is merely a natural speculation as to the way in which a town was likely to grow up. The latter is the safer supposition.

217. The strongly-marked alliteration only shows how little stress can be laid upon any supposed design in such phenomena.
—μερόπων: C 288 n.

218. ὑπωρείας: 'slopes' (ὕψος, ὄρος).

227. ἀνθερίκων: commonly explained *ears of corn*; but in later Greek the word means 'stalks of asphodel,' and it is quite possible that it should be so translated. The tall stems of this spiky plant (*asphodelus ramosus*, the branched lily), often five or six feet in height, are familiar to all travellers in Greece and other southern countries; they grow often in dense masses covering acres of land, and would well suit the picture required.

229. ἄκρον ἐπὶ: 'on the top'; ἄκρον is a subst. as Λ 597, Ψ 339. But the depending gen. is doubtful, and perhaps we should read ἄκρον ἐπὶ ῥηγμῖνα. Virgil applies the thought to Camilla, *Aen.* 7. 808-11:—

illa vel intactae segetis per summa volaret
gramina, nec teneras cursu laeisset aristas;
vel mare per medium fluctu suspensa tumentī
ferret iter, celeris neque tingueret aequore plantas.

For ῥηγμῖνος, *surf*, without the usual connotation of *shore*, cp. μ 214 κώπησιν ἁλὸς ῥηγμῖνα βαθεῖαν τύπτετε.

231. Cp. Ξ 115.

234. καὶ refers to κάλλιστος and is to be taken as in 165: 'yea, whom the gods' etc.—ἀνηρείψαντο is the reading of all the mss., but should be ἀνῆρέψαντο, from ἀνερ- = ἀρπ(αζω) by *anaptyxis*. See on Π 150. So in υ 77 (α 241, ε 371) Pick has

convincingly restored Ἀρέπναι ἀνηρέψαντο. The sense *snatch up* can by no means be got from ἐρείπω.

238 = Γ 147.

241 = Ζ 211. Aineias and Hektor are both fourth in descent from Tros; *i.e.* they are "third cousins."

242. This evidently alludes to Achilles' sarcasm about Aineias' flight at Lyrnessos.

244 = Ν 292.

245. The junction of ὕμνῃη with a gen. is quite unique in Homer.

247. ἐκατόνζυγος: 'with a hundred thwarts' (ζυγόν = *rower's bench*), *i.e.* bigger than was ever seen, for the Homeric ships do not hold more than fifty men.

248. στρεπτή: exactly our 'voluble,' capable of turning easily this way or that, and therefore of uttering words of every sort.

249. ἐπέων δὲ πολὺς νομός: 'wide is the range (lit. *pasture-ground*) of his speech.' Note the accent distinguishing this word νομός from νόμος *law*.

250. κ' ἐπακούαις: 'may'st hear'; *Gr.* 42 and 44. A.

251-5. Rejected by Aristarchos on the grounds that the lines are a needless and tiresome repetition, and the expressions are not suited to the dignity of a hero; and that it is a barbarian custom, and not Greek, for women to wrangle in public. The former criticism is most undoubtedly just; but here again the speech is not to be cured by a single excision. As to the barbarian habits of the women, it must be observed that in heroic times the women enjoyed a freedom which was quite unknown in classical Greece. The comparison to the brawlers in the streets is, whatever may be thought of the dignity of the speakers, certainly the most vigorous passage in the speech. But the contracted νεικεῖν and νεικεῦσι (*Gr.* 1) must be late; and ἔριδος περί θυμοβόροιο is almost like a travesty of the other passages where it occurs, Η 301, Π 476 etc.

252. γυναῖκας is attracted to the case of the subject of the infinitive.

255. καὶ τά: 'even those,' *i.e.* the false.

258. γευσόμεθα: subjunct.

260. σμερδαλέω in the emphatic position is very weak after δεινῶ. We should probably read σμερδαλέον δὲ μέγ', when

κυερῶ. would be an adverb, and μέγα an epithet of κάκος, or adv. as in ι 395 σμερδαλέον δὲ μέγ' ὤρωξεν, 'terribly loud.'—
ἀμφὶ κάκος μύκε: 'the shield rang all over.' Cp. O 308 n.

262. φάτο: 'deemed,' as often.

265. οὐ ῥηίδι' ἐστὶ κ.τ.λ.: lit. *are not easy for being subdued or for yielding*.—ῥηΐδια ὑποείκειν is obviously a slightly incorrect expression, but with δαμύμεναι preceding it offers no real difficulty. Transl. 'easy to be subdued or made to yield.'

268. χρυσός stands for the whole of the metal facing, which is named from its most precious constituent. The pl. δῶρα is not unnatural, since χρυσός describes collectively the "gold parts" of the shield.

269-72. These lines are obviously spurious, for they describe a quite absurd arrangement of metals. The 'five folds' of C 481, which, as there pointed out, are really of leather, are here supposed to be five layers of metal, the bronze outside, then tin, and the gold in the middle, where it would be neither useful nor ornamental.

270. κυλλοποδίῳ: C 371 n.

275. ἄντυγ' ὑπο πρῶτην: 'at the very edge (*beginning*) of the rim.' χαλκός here must mean the metal facing, like χρυσός above. This is made thinner at the edge, which is of less importance than the centre for defensive purposes.

276. ῥινὸς βοός: the body of the shield. ἐπέην: ἐπι- implies "to back it up," not of course that the hide was in front of the metal. Transl. 'and the ox-hide that backed it was thinnest.'—διαπρό: 'right through.' The rim of the shield is turned forward so that the edges of the leather and metal face to the front. The spear, just missing the edge of the metal, tears back the layers of leather from it, while at the same time its force carries it through them. See on 280.

278. ἐάλη: 'crouched.'

279. ὑπὲρ νώτου ἰεμένη: 'flying over his back.'

280. διὰ . . . ἔλε: 'tore asunder,' δαΐλα. ἀμφοτέρους κύκλους: the leather back and the metal facing. See on 276.

282. οἱ ὄφραλμοῖσι: 'his eyes.' The clause is parenthetical.

283. ὅ: 'for that,' *because*; Gr. 38. 2.

285-7 = E 302-4. μέγα ἔργον: 'a mighty feat.' φέροιεν

for the 'pure' opt. see *Gr.* 42. 1, and cp. Τ 321 and Γ 231 *ῥεία θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι.*

289. **κόρυθα** : adverbial, 'on the helm.'—**ἤρκεσε** : 'had kept off' (288).

293. This speech of Poseidon and the action to which it leads are entirely at variance alike with his whole policy during the Trojan war and with his own words in 123-43 above ; nor is there any explanation of his sudden appearance as a Trojan partisan. It is glaringly false, too, to say of Zeus that he has hated the race of Priam (cp. *e.g.* his words Δ 44-49). But the prophecy with which the speech closes is evidently what the whole episode of the appearance of Aineias has led up to, and it cannot be separated from its context. We can only conjecture that some family claiming to be sprung from Aineias existed in the Troad in post-Homeric times, and was in some way connected with the worship of Poseidon (see on Ν 460).

293. For the gen. **Αἰνείαιο** see *Gr.* 31. 1.

296. **χραϊσμήσει** . . . **ὄλεσθον** : the original sense of the verb, *to be of use, to avail*, appears to have been extended to the meaning *avail against*, and then it took an acc. as though it were a trans. verb = *arcere*.

298. **μάψ** : 'causelessly,' without aim or object so far as he is concerned.

302. **μόριμον** : here only for *μόρσιμον*. The form occurs in Pindar and Aesch.

306. **ἤχηνρε** : the force of the aor. is 'has come to hate,' with particular reference to the recent decision of Zeus to let the war take its course.

307. In later days **Τρώεσσιν** was altered to *πάντεσσιν*, to please the Romans.

309. **βοῶπις** : Ξ 159 n.

311. **ἦ κεν** . . . **ἦ κεν** : *εἴτε* . . . *εἴτε*.

312. Omitted by all the best mss. It is evidently interpolated from the supposed need of an inf. after *ἔαν*. See on Ω 558.

313. The pl. **ὄρκους** (which occurs here only) means *oaths sworn by many different objects, i.e. of the most solemn sort* ; see Β 755, Ο 36.

315-17—Φ 374-6, except that there *καιομένη, καίωσι* is the best attested reading. Perhaps 316 7 should be omitted here.

319 = Ε 167.

322-4 were rejected by Aristarchos as inconsistent with 276 and 279.—ὁ δέ: Poseidon.

325. ἔρριπεν ἀπὸ χθονός: 'flung him upwards from the earth.'

327. ὑπέραλτο. Examples of "levitation," like this leap of Aineias, are very common among the old heroic poems of the Irish Celts. The heroes constantly leap high in air over the ranks of warring men.

329. The Kaukones are mentioned among the Trojan allies only in K 429, and do not appear in the Trojan catalogue.—θωρήσσοντο: here in the extended sense 'were going armed'; so N 301, C 189 etc. Cp. Ar. *Ach.* 1134 ἐν τῷδε (sc. θώρακι) πρὸς τοὺς πολεμίους θωρήξομαι; to which Dikaiopolis replies ἐν τῷδε (sc. χοῦ) πρὸς τοὺς συμπότας θωρήξομαι.

332. ἀτέοντα: 'infatuated,' from ἄτη. The scanning is — — — by synizesis of εο.

335. ἀναχωρῆσαι: inf. for imper.—συμβλήσεαι: 'fall in with.' The word implies an aor. ἐβλησόμεν (see *Gr.* 19. 2), which is not found elsewhere.

337. πότμον ἐπίσπῃ: O 495 n.

342. μέγ' ἔειδεν: 'stared with all his might,' as though it required a great exercise of force.

343 = Λ 403.

344. τόδε: 'here.' So again in next line.

345 = N 99.

347. ἦ ῥα . . . ἦεν: 'verily then Aineias also, it seems, is dear' etc.

350. ὥς: 'seeing how.'

357. ἐφέπειν: 'manage,' as we say, with the additional connotation of *driving* the enemy.

359. The exact metaphor of στόμα is uncertain; see on T 313. Perhaps the figure intended is that of bit and bridle; 'manage the mouth of so great a battle, and toil away.' καὶ πονέετο practically *πονέμενος*, *by dint of toil*; the word having, as often, a special reference to the toil of battle.

362. στιχός: 'their line,' i.e. the enemy's line of battle. The sing. στιχός recurs only in Π 173, only the nom. and acc. pl. being found elsewhere.

365. Notice the first syllable of ὕμεναι lengthened by the ictus. See *Gr.* 48, and on Π 145.

370. The two presents following the fut. ἐπιθήσει are unsatisfactory, for they must introduce a general reflexion. It is difficult to believe that the line is not a gnomic commonplace on the power of Zeus clumsily interpolated.—μεσσηγὺ κολουέει is a very unnatural remark to make of Achilles. Zeus 'cuts short' a man's purpose, but a man does not cut short his own; he simply fails of it.

371. The *epanalepsis* of a whole phrase is (in the *Iliad*) found again only in X 128 (see note), Ψ 642.

377. κατὰ πληθύν κ.τ.λ. : 'in the crowd and from the roaring mellay watch for him.' φλοίσβοιο : the οὐλαμός of 379. Cp. E 469.

381. With this line we are again in the Μῆνις.

383-94. Probably an interpolation. The thrice-repeated shortening of the ο of Ὀτρυντεΐδης (Ὀτρυνταί) is against the Homeric rule; it is never found in the frequent ὀτρύνω. The allusion to the catalogue (B 865) is very obvious, and the familiarity of the poet with Asiatic localities is itself suspicious. The phrase πάντων ἐκπαγλότατ' ἀνδρῶν, twice used of Achilles himself (A 116, C 170), is meaningless when applied to an unknown warrior. The insistence upon the geographical details suggests that the lines have been inserted to glorify a local Otrynteid family by making one of their ancestors participate in the Trojan war.

385. The later geographers identified Τῶν with Sardis, which lay near Mount Tmolos. Hyllōs was an affluent of the Lydian Hermos; and the λίμνη Γυγαίη is evidently connected with the famous Lydian name of Gyges, which we know from later times. If this part really belongs to the Μῆνις, it is the only instance in the ancient poem which shows any minute knowledge of the geography of Asia Minor.

390. γενεή : 'birthplace.'

394. ἐπισσώτροις θάτεοντο : 'cut up with the tires of their wheels.'

397-100 M 183-6. Cp. Λ 95-8. —κυνέης διὰ χαλκοπαρήου : see Appendix A. 7, last two paragraphs.

400. πεπάλακτο : 'was spattered about within' the helmet.

401 = Λ 123. καθ' ἵππων ἄίεσαντα : 'when he had leapt from his chariot.'

402 = E 56.

403. ἤρυγε : 'bellowed' : cp. ἐρύγηλον C 580.

404. ἀμφὶ ἄνακτα : 'round the (altar of the) king of Heliké.' Heliké in Achaia was a seat of Poseidon-worship. The scholiast tells us that the roaring of the victim was a good sign, showing that the god was pleased to accept it.

406. τόν γ' ἐρυγόντα seems to be in the acc. by a sort of anticipation of ὀστέα, which must be the true object of λίπε (cp. M 386 λίπε δ' ὀστέα θυμός). It is impossible to take ὀστέα as an adverbial acc. 'of the part affected,' since it evidently stands for the whole man. Transl. 'so then roared he when his proud soul left his frame.'

409. ἔσκε : ἦν, Gr. 17. 5 (B). γόνοιο : 'of his offspring.' See I 494. Elsewhere in Homer the word is used of a single person, except λ 234, where it = *kinsfolk*.

413. Transl. 'him Achilles smote in the middle (waist) with a javelin, in the back as he shot past him, where the golden fastenings of the belt were clasped (κύνεχον intrans., *held together*), and a double armour met the blow.' For εὔρηνε of armour in general see Appendix A. 3. The διπλός εὔρηνε is the ζώστηρ and the μήτηρ. What the ὀχῆες were is not quite clear. In Δ 132, where the sentence ὄει . . . κύνεχον recurs, it is natural to take ὀχῆες of the *clasp* of the belt, since Menelaos is wounded in front. Here, however, Polydoros is wounded in the back. If, therefore, the ὀχῆες are the clasp, we must take ὄει . . . κύνεχον to mean simply 'where he wore his belt'; and this will suit equally the passage in Δ. If the belt was made of a number of *plaques* of metal, the ὀχῆες may have been the joints or hinges by which these were connected; but this seems less likely than the explanation given above.

416. ἀντικρὺς διέσχε : 'held right on.'

418. προτὶ οἱ κ.τ.λ. : 'and he clasped his bowels to him as he sank.'

424. ὥς . . . ὥς : Ξ 294 n.

425. Cp. Γ 564 n.

426. The purely adjectival use of the part. ΤΕΤΙΜΕΝΟΝ is curious. ἄν may here have its full force, *in that case, now*. See Gr. 44. A.

427. πτολέμοιο γεφύρας : explained by the schol. as τὰς διόδους τῶν φαλάγγων, lines of open ground between the moving masses of men, who are perhaps likened to flowing water. The

phrase is especially used of the space between the hostile armies. **γεφύρα** means a *dam* or *dike*. There is no clear instance of the meaning *bridge* in Homer.

429 **Z** 113. The assonance in **ἄσcon . . . θᾶσcon** is perhaps intentional; if so, it gives additional vigour to the taunt.—**ὀλέθρου πείρατα** may mean either (1) 'the bonds (*ropes*) or toils of death,' or (2) 'the bourn of death,' *i.e.* the bourn or limit which death is; cp. *θανάτοιο τελευτή*. See on **H** 102 and **N** 358.

431-3—200-2 above. The lines are no doubt original here.

434. The ancient critics regarded this line as spoken ironically. This, however, destroys the dignity and pathos of the situation altogether. It is the tragedy of Hektor's fate that he should have to face a man who is confessedly his better, and before whom he must in the end fall.

435. Cp. **P** 514 n.

436. **αἶ κε** refers to **ταῦτα** above, "the decision whether I shall take thy life."

437. **πάροισεν** may be taken (1) in local sense *before my face* (cp. **Z** 319 *πάρουθε δὲ λάμπετο δοῦρός | αἰχμή*); or (2) as temporal, *before*, with reference to the killing of Patroklos.

438. **ἀμπεπαλῶν**: 'throwing up,' the necessary preliminary to making a cast; *brandish* does not express this.

439. **Ἀχιλλῆος**: gen. of separation, with **πάλιν**, as **C** 138 etc. **ἦκα μάλα**: the same idea as in 444 *ρεῖα μάλ', ὥς τε θεός*: a very gentle breath from a goddess' mouth is enough to overcome all the might of a man's arm.

444=**Γ** 381.

445 8. Cp. **E** 436-9, **Π** 703-7, 784 6. —447 is omitted here by most mss., and seems to be interpolated from the similar passages just cited. In each of these the fourth onset is the sign for the interposition of a god, which does not take place here.

449-454=**Λ** 362-7. They are original here.

451. **μέλλεις**: ironical, 'to whom, belike, thou art wont to pray.' See Appendix B and **A** 564.

452. **ἔΞανύω**: future (*Gr.* 24); 'I will finish thee.'

453. **ἐπιτάρροθος**: 'champion.' The origin of the word is quite uncertain.

454. ἐπιείκομαι : εἶμι. Gr. 17. 5 (α).

461. ἐξ ἵππων : 'out of their chariot.'

463. For the suspended acc. Τρώα cp. Z 519. It depends only on the general sense resumed in φασγάνῳ οὔτα 469.-- From ὁ μὲν to ἐμμεμαώς (468) is pretty certainly an interpolation. It is not the poet's way to describe the characters of his persons directly ; the true Homeric plan is the more artistic -- to let them describe themselves by actions and words. Also γλυκύθυμος is a suspicious word, as γλυκός is always used of things which give pleasure (song, sleep etc.), and never of the mind itself in the sense of *kind*. — ἀντίος γούνων : 'before his knees' ; he did not succeed in seizing them, as ἤπτετο, 'tried to touch' (468), shows.

464. λαβών : 'taking him prisoner.'

470. ἐκ . . . ὀλιγῶν means of course only that the edge of the liver 'slipped out' through the wound ; it would be impossible for the whole organ to do so. — κατ' αὐτοῦ : 'sporting from it.'

475-7. See Π 332-4.

478. ευνέχουσι : intrans. (cp. 415), 'join.' The point meant seems to be the insertion of the muscles of the biceps into the elbow joint. — χειρός : 'forearm,' not *hand* ; see Λ 252 Φ 166, Ψ 627.

481. πρός : 'before his face.'

488. μετάφρενον : adverbial.

490. ἀναμαιμάει : 'rages through', here only. For the simile cp. Λ 155 ff.

494. κτεινομένους ἐφ' ἑπών : 'driving them and driving them together' ; lit. *driving them while they were being driven*, a curious phrase. Cp. Λ 177 ἔφ' ἑπὺν αἶν' ἀποτείραν.

496. ἄλωῃ : here and E 499, N 588 'the long flow' ; generally it means 'orchard.' But the former meaning seems to be the oldest ; cp. ἀλέω, ἀλοάω, ἄλως etc.

497. ῥίμφα τε λέπτ' ἐγένοντο : 'quickly the grains got peeled,' lit. *it (the barley) becomes peeled*, the verb being accommodated to the number of λεπτά. λεπτά here has the original verbal force, *shelled out* from the husk (λέπω).

498. Achilles, who has hitherto been on foot, here suddenly appears in his chariot. This has led some critics to reject the fine passage, 495-503, altogether. There is no justification for

this. It is the practice of the Homeric heroes to do most of their fighting on foot, having their chariots close at hand in case of retreat or of need for transportation to another part of the field. With the low Greek car it was the work of a moment to jump in or out, and we rarely find the actual process mentioned. It is a matter of course that each hero has his car at hand, and is in or out as the circumstances of the moment demand. The simile in 495 7 is in the best epic style. 499-502 = Λ 531-7; but there is no reason why the repetition should not have been made by the original poet himself. ὕπ' Ἀχιλλῆος: 'at the driving of Achilles.' Cp. Π 590; C 220. —**στεῖβον**: 'were trampling.'

500. αῖ: sc. ἤσαν. ἄντυγεC is also the antecedent of ἄC in the next line. 'And with blood was all the axle underneath bespattered, and the rail that ran round the car, for the blood drops from the horses' hooves and those too from the tires kept splashing it. For he was fain, the son of Pelcus, to win him glory, and filth of slaughter spattered ever his unconquerable hands.'—The pl. ἄντυγεC denotes the *two ends* of the single rail which ran round the car.

502. αῖ: the *contrasting* use of ὁ ἡ τὸ, 'and *those other* drops etc.—ὁ δὲ ἔτο. The clause seems to be by *parataxis* (*Gr.* 46. for ὁ γάρ κ.τ.λ.), giving the motive of Achilles' driving.

Φ

INTRODUCTORY NOTE.—Of all books of the *Iliad* none show such sharp contrasts of style as the present. The part which stands out most strikingly is no doubt the *Battle of the Gods* in 385-513. No other piece of Homeric poetry sinks to so low a level as this, whether in tone or execution. The action is no better than a ridiculous harlequinade, where the highest god and goddesses descend to poor buffoonery. It has no connexion whatever with the story of the *Iliad*, and nothing could be farther removed from what we are led to expect by the grandiloquent introduction to the preceding book. In expression even this story is worthy of its conception. There is a constant straining after originality of language, with a corresponding want of clearness, such as is hardly approached in any other part of the *Iliad* or the *Odyssey*. Manifestly such a piece of work cannot be ascribed to any of the great poets of the preceding books, much less to the author of the **MÄNIC**. We may therefore leave it aside and pass on.

The rest of the book, after a prologue of thirty-three lines, contains four distinct scenes—the *Death of Lykaon*, the *Death of Asteropeios*, the *Fight with the River*, and the *Pursuit of Agenor and his Rescue by Apollo*. The last (from 540) fits on perfectly to the end of Υ, and is closely connected with the beginning of X. There can be no doubt that this at least had its place in the original **MĀNIC**, and it is not certain that any of the three other scenes had.

The most interesting and important of these other scenes is the *Fight with the River*—a fine piece of poetry, whatever its date. Its one defect is a want of clearness of motive at an important point, discussed in the notes on 221-233. This has led various critics to suppose that it has received longer or shorter additions, or perhaps been put together out of two different versions of the same tale. It is possible by an assumption, which it must be confessed is a rather violent one, to get over this difficulty, and in that case the whole episode may be taken as a single composition; but in any case the style is not that of the **MĀNIC**, and reminds us rather of the Third Stratum. It is besides closely connected at the end with the *Battle of the Gods*; so that it must either have been composed after that, or at least had the end changed so as to fit in. There is, moreover, at this point (332), in the words of Hera to Hephaistos, a clear allusion to the introduction to the *Battle of the Gods* in Υ.

There remain to be considered the two remaining episodes, the *Death of Lykaon* and the *Death of Asteropeios*. The former is full of beauty and pathos. Though we cannot say that it is necessary to the story of the **MĀNIC**, yet there is no strong reason for doubting that it belongs to it. It is moreover alluded to in X 46. Unless we are prepared, with some critics, to reject a few lines there, this episode must be as old as that speech of Priam which in the main certainly belongs to the **MĀNIC**.

The *Death of Asteropeios* is not on the same level of beauty. The whole conception of it is a rather weak echo of the *Death of Lykaon*; and the bandying of genealogies reminds us of the meeting of Aineias and Achilles in Υ. Several lines, too, are borrowed from the meeting of Glaukos and Diomedes in Ζ.

There remains only the prologue, which is separable from the *Death of Lykaon*, and can hardly be attributed to the **MĀNIC**. In several points the description is obscure, and the taking of the prisoners is evidently a preparation for the funeral of Patroklos in Ψ. This is no doubt the reason for the inter-

polation of these thirty-three lines. The ford of Skamandros, it may be observed, is a feature in the topography which is only known to the later books of the *Iliad*, and never appears in the Μᾶνις. The most probable conclusion, then, is that this book contains two pieces from the *Wrath*, viz. 34-135 and 526-611. The rest consists of various additions, which must all be referred generally to the Third Stratum.

1-2. For these lines see on Ξ 433 f., Ω 692 f., the only other passages where the ford is named. In all the course of former battles it has never had any effect on the strategy, and seems to be no more than a poetical invention for occasional use. - Ξάνεου : Υ 74 n.

3. διατμήσας : 'sundering them.'

4. φοβέοντο : 'fled'; so always, see on Ν 102.

6. πεφυζότες : note the perf., 'in (a state of) rout.' The mist spread over the battle by Hera is immediately forgotten, and not again alluded to. Thus this episode must come under the head of the other interpolations of a supernatural darkness which are found in O—P.

7. ἐρυκέμεν : 'to keep them back.'

8. εἰλεῦντο : 'were huddled to the river.' The idea as shown by the contrast of πεδίον (3) seems to be that above the ford hills came down to the river and cut off retreat in that direction. The scene so far corresponds to the modern reality that the Mendere is fordable in two places, and is elsewhere deep enough to drown a man. - βαεῦρρος is elsewhere applied only to Okeanos.

11. ἔννεον : 'were swimming,' prob. for ἔ-σνεF-ον, root *snu*; or the *nn* may represent an ictus-lengthening (for ἔνεον) like ἔλλαβε. Or ἔννεον may be for ἐν-(ἐ)νεον, 'swam therein.'

12. ῥιπῆς : 'the rush' of fire, as of wind O 171. Driving locusts into a river by means of fire is a common way of dealing with them even in recent times. - ἡερέθονται : 'take wing.'

13. φλέγει : either 'burns them' or 'blazes.'

17. ὁ διογενῆς : *Gr.* 37.

20. τύπτε δ' ἐπιστροφάην : 'and ever he smote turning him about.'

21. αἵματι ὕδωρ : notice the hiatus at the end of the fifth foot. In K 483-4, whence 20-1 are apparently taken, we have αἵματι γαῖα.

22. **μεγακήτεος** : 'with huge maw.' Cp. Θ 222 *μεγακήτει νηί*, 'capacious'; γ 158 *μεγακήτεα πόντον*, 'with mighty deeps.'

26. **χεῖρας** : adverbial.

28. **ποιήν** : 'as blood-price,' lit. *payment*; so C 498.

31. **στρεπτοῖσι** : either (1) 'pleated,' like a kilt; or (2) 'twilled,' the stuff being woven with a diagonal twill, which gives it the appearance of being *twisted*. Cp. E 113. The **ἱμάντες**, we may suppose, are belts, but there is no other mention of such. These captives are reserved to be killed on the pyre of Patroklos in Ψ 175.

36. **ἄλωῆς** : 'orchard'; T 496 n.

37. **ἐρινεὸν . . . ὄρηκας** : the "whole and part" figure, if the text is correct; cp. A 236 *περὶ γὰρ ῥά ἐ χαλκὸς ἔλεψεν | φύλλα τε καὶ φλοιόν*. Mr. T. L. Agar plausibly suggests *ἐρινεοῦ*.

38. **ἵνα κ.τ.λ.** : 'to be the rail of a chariot'; see on T 500. The young branches are chosen for their flexibility.

40. **ἐπέρασσε** : 'sold,' to be distinguished from *περάω*, to *pass*, which makes *ἐπέρῃσα* only; but the two verbs are evidently closely akin, through the sense *to make to pass over*.

41. The son of Iason is Euneos, king of Lemnos (H 468). He seems to have bought Lykaon as a slave. According to Ψ 746 the price given was the silver cup there described; here only 'the price of a hundred oxen' is spoken of (79). The **πολλά** that Eetion gave was 300 oxen (79, 80).

43. This Eetion is not to be confused with Eetion the father of Andromache. —Arisbe was a town on the Hellespont.

44. **ὑπεκπροφυγών** shows that the intention was to keep him in custody for his own safety.

45. **φίλοισιν** : prob. comitative, 'with his friends.'

49. **τὸν δ' ὥς οὖν ἐνόησε** : the apodosis does not come till 53, the sentence being interrupted by the intervening details.

54 = N 99. For 56 cp. O 191.

57. **οἶον δὴ** : 'seeing how now this man' etc., an exclamatory clause used subordinately; see on Π 600.

58. **πεπερμημένος** : 40 n.

59. **πόντος ἄλός** : 'the deep of the sea'; imitated by Virgil, *maris magna claudit nos obice pontus*, *Aen.* 10. 377. The primary meaning of **πόντος** is uncertain.

62. **ὁμῶς καὶ κεῖθεν** : 'in like manner from there too,' i.e.

from the lower world. **κεῖθεν** may be a familiar euphemism ; but the assumption is not necessary, as the word is immediately explained.

72. **ἔγχος** : the **δόρυ μακρόν** (67) with which Achilles had just thrust at him. Lykaon had "ducked," and the point of the spear had stuck in the ground ; but Achilles still retained hold of it, and Lykaon is afraid he will be slain with it.

75. **ἀντί τοι κ.τ.λ.** : 'I count towards thee as a suppliant' ; lit. *am in the place of, as good as*. The mere breaking of bread under the roof of another man gives the right to be regarded as his guest whom he may not slay, even though the intention of protection on the host's part is absent. This is the rule to this day in Arabia. "Even the thief who has surreptitiously shared the evening draught of an unwitting host is safe" (Robertson Smith, *Kinship and Marriage in Early Arabia*, p. 51).

76. **πρώτῳ** : first among strangers ; though it is not clear why this should give any special claim.

80. **λύμην** (by Eetion, 43) with **νῦν δέ** implies his present state, 'now I have got free.' The mention of **τρίς τόσσα** is evidently to show Achilles how valuable his life will be, if spared.

83. **μέλλω ἀπέχθescαι** : 'belike I am hated' ; see Appendix B.

85. **Λαοσόη** : see X 46-51.

86. **"Ἄλτα"** : *i.e.* Ἄλταο, the gen. ; see *Gr.* 4. - **ἀνάccει** : cp. Ψ 92. The city appears to have continued to exist, though sacked by Achilles.

87. **κατνιόεντι** : the river, cp. Z 34, Ξ 115.

88. The clear statement of the polygamy of Priam is repeated in X, and is almost the only instance of a marked difference in customs between the Trojans and the Greeks.

89. **δειροτομήσεις** : 'wilt butcher,' like a helpless victim at the altar ; so 555.

91. For the killing of Polydoros cp. Υ 408-18.

93. **ἐπέλασσε** : *πελάζω*.

94 f. It is difficult to believe in the genuineness of these lines. How can Lykaon appeal for mercy on the ground that he is 'not of the same mother with Hektor,' when he has just reminded Achilles (91) that the latter has already slain his *own brother* Polydoros, and has also with his own eyes seen him kill many men who had no blood relationship whatever to the house

of Priam? Further, the use of the formal line 94 is unexampled; nowhere else in the *Iliad* or *Odyssey* does it preface a prayer (μή με κτείνει), for which indeed its tone is quite unsuitable. Again, it is not for Lykaon to call Patroklos 'amiable' (ἐννέα): the epithet is not a formal one, and has no place in the mouth of an enemy. The word is in its true place on the lips of the dead hero's mourning friends in Ψ 252 (*q.v.*), from which passage all the other references to his *amabilitas* seem to have been borrowed (P 204 and 670 both occur in interpolations). For these reasons we must regard the lines as a later addition to a speech which had reached its natural conclusion at 93. At that point Lykaon has accepted his fate as inevitable (see 89, 92-3); and even if it were not so, to add such a futile appeal as this is but to weaken the undeniable force of the pathetic recital which has gone before.

99. **πιφαύσκειο**: perhaps 'proffer'; see on C 500 *ad fin.*

100. **ἐπισπεῖν**: O 495 n.

102. **πέρασσα**: 40 n.

103. **οὐκ ἔσθ'**, **ὅς τις φύγῃ**: 'there lives not the man that shall escape.'

104. **Ἰλίοο**: *Gr.* 5.

105. **καί** is answered by **δέ** (*καὶ* . . . *καί* in Homer only occurs, apparently, in N 260, Ω 611), 'as of all the Trojans, so chiefly of the sons of Priam.'

106. **φίλος**: a touch of genuine pity for youth like Achilles' own and doomed to the same early fate.

107. A favourite line in old days, and said to have been quoted to Alexander on his deathbed by his physician Kallisthenes.—**ὄ**: **ὄς**.

108. **ἐγώ**: *sc. εἰμὶ*. 'Dost thou not see what manner of man I too am for favour and for stature?'

109. **ἀγαθοῖο**: 'noble,' see N 117 n.

111. **ἔσsetai κ.τ.λ.**: 'there shall be a dawn or eventide . . . when my life too some man shall take in battle.' **Ἄρῃ**: *Ἀργεῖ*.

113. **ὃ γε**, as often, marks a fresh act of the same subject.

114. **αὐτοῦ**: adv. 'there,' = *then and there*.

115-6. Cp. Ξ 495-6.

117. **οἱ**: Lykaon.

119 = N 655.

120. ποδός: N 383 n. ποταμόνδε . . . ἤκε φέρεσθαι: 'slung him adrift into the stream.' φέρεσθαι means no more than *to go his way, drift*, expressing not so much the motion as the absence of guidance, and therefore of any care, on the part of the thrower.

122. For the accusatives see C 345 and note. It is possible that **ε'** may be for **σοι**.

126. The Greek is obscure and the reading uncertain. The text appears to mean, 'many a fish leaping amid the waves shall dart up to (or *beneath*) the black ripple, who shall eat Lykaon's gleaming flesh' (lit. *fat*). Of the *var. lect.* ὑπαλέξει no sense has been made. The ancients explained it *many a fish will avoid a chill by eating the fat* (!). For **ὅς κε** (127) see on P 241.

128. **εἰς ὃ κεν**: 'until,' *Gr.* 44. B 2.

131. ἀρκέσει: 'shall avail.' — **ὧ δὲ κ.τ.λ.**: 'to whom ye have now long time been sacrificing.' ἱερεύετε and καθεύετε are presents. — The sacrifice of a bull to a river is mentioned A 728. The custom is perhaps connected with the frequent personification of a river in Greek art in the form of a bull-headed man. The sacrifice of horses, on the other hand, does not seem to have been practised by the Greeks, and is perhaps mentioned by Achilles contemptuously as a foreign custom. The Persians used to throw horses into rivers as an offering (Herod. 4. 61, 7. 113), and in the time of Tiberius Tiridates the Parthian sacrificed a horse in the Euphrates (Tac. *Ann.* 6. 37). Pausanias, however, mentions a sacrifice of horses to Poseidon in a fresh water spring off the coast of Argolis (8. 7. 2).

133. ἀλλὰ καὶ ὧς: 'nay, for all that ye shall perish in evil doom,' *i.e.* for all your sacrificing. **μόρον**: adverbial.

136. The episode of the *Death of Asteropaios* is introduced by words which prepare the way for the following combat with the river. The combat indeed may have been suggested originally by the words Achilles has just spoken.

137. πόνοιο: 'his work,' of killing, as often.

140. ἔπαλτο: ἐπάλλομαι,

146. αἰζηῶν: the usual causal gen. with verbs of anger and grief.

148-9 = Z 121-2.

150. **εἰς**: *εἰ*, *Gr.* 17. 5 (β). Observe the blending of two questions into one in **τίς πόθεν**.

151 = Z 127. — ΔΟΥΣΤΗΝΩΝ Κ.Τ.Λ. : 'unhappy are the parents whose children' etc.

153. Cp. Z 145. The dialogue is evidently modelled upon that between Glaukos and Diomedes.

154. Paionia is a district of Thrace.

158. Interpolated from B 850.

159. φασί : T 416 n.

162. ἀμαρτῇ δούρασιν ἀμφίς : 'with two spears together, one in either hand.' Before reaching the principal verb the sentence branches off into two co-ordinate clauses, each applying to one hand ; ἐπεὶ περιδέξιος ἦεν being parenthetical, yet causing the following clause to begin with καί.

163. περιδέξιος ἦεν : 'could use both hands alike,' was *ambidextrous*. The more natural ἀμφιδέξιος does not suit the hexameter.

165 = T 268, where see note.

166. ἐπιγράβδην : cp. ἐπέγραψε Δ 139, and ἐπιλίγδην P 599. — χείρως : the *foveatum* ; cp. T 179. As this is raised for the cast, the spear in touching it goes ὑπὲρ αὐτοῦ, *over his body*.

168. Cp. O 317.

172. μεσσοπαγός : 'buried up to half its length.'

177. μεθῆκε βίης : 'relaxed his effort,' lit. *let go from his strength*.

180-1 = Δ 525-6.

183 = N 619.

186. φῆσθα : imperf. — γένος and γενεήν below are adverbial, the genitives depending on ἔμμεναι.

190. τῷ κ.τ.λ. : 'as Zeus is greater . . . so the offspring' etc. τῷ is lit. *by what*, i.e. *by how much*.

191. ποταμοῖο : by "brachylogy of comparison" for γενεῆς ποτάμοιο, as P 51 etc.

192. πάρα (πάραττι) would seem to indicate that the Skamandros is meant, though from the context it should rather be the Axios.

194. Ἀχελώϊος : mentioned only here in Homer (see on Ω 616). As the great river of Greece proper, and from its neighbourhood to Dodona, it always enjoyed great reverence in

Greece, and in later literature is often used as a personification of rivers, and indeed of water in general.

199. **συναράγῃ** : may refer to light (*flashes*) or to sound (*roars*).

203. **ἀμφεπένοντο** : 'were busy about him,' an ironical expression, the word being properly used of tending a wounded man ; cp. Δ 220, Π 28. — The eels are separated from the fish, because they were regarded as snakes.

203. It is hard to say which participle defines the other, as the two verbs are hardly distinguishable in meaning ; we may transl. 'biting and feeding on.' The mention of the 'fat about the kidneys' seems to point to a wide spread belief, found alike among Australian savages and the Arabs, that this very fat is the actual seat of life. Australian cannibals eat it in the belief that they thus acquire some of the strength of the slain enemy. The Hebrews, on the other hand, were forbidden to eat it, just as they might not eat the blood "which is the life." The idea is thus the same as in Tennyson's "in thy heart the scrawl shall play," the horror of the thought in both cases being that the very seat of life is devoured. (From Mr. Platt's article in *Journal of Philology*, xix. 46.) The New Zealand parrots kill sheep by sitting on their backs and biting out this fat.

206. **ἔτι πεφοβῆατο** : 'stood panic-stricken,' lit. *were in a state of rout*, Gr. 39.

214. **περί** in each case with **ἀνδρῶν** : 'thy might and thy wicked deeds are beyond the measure of men.' Elsewhere this construction is only found in the phrase *περὶ πάντων*. The position of **ἀνδρῶν** is awkward enough to suggest that the line is interpolated as a gloss on **περί**.

218. **πλήσει** : verb.

220. **αἰδήλως** : *destroyingly*, lit. *making invisible*. Transl. 'and destroyest.'

222. The connexion of thought in the following narrative appears to be as follows. Skamandros has asked Achilles (217) at least to drive the Trojans out of his channel and slay them in the plain. Achilles assents to this (223-6), and rushes upon the Trojans (227), while Skamandros reproaches Apollo for neglecting to assist them. In 233 Achilles has reached the river, not to slay the Trojans, but to drive them out on to the land ; but when he leaps into it the river-god attacks him. Some editors, however, regard the appeal to Apollo as an interpolation, because Apollo is not at hand and the appeal remains

absolutely unnoticed. To this it may be replied that the appeal to Simoeis in 307 remains equally unnoticed; and if we reject these lines we must also reject the preceding speech of Achilles, since 233 can only follow a speech of the River. But then 233 comes in very abruptly, for we require to be told why Achilles leapt into the river; whether it was in assent to, or defiance of, the god's request. The River's attack on him remains equally unexplained. On the whole it seems better to retain the passage, regarding its defects as not more serious than others with which the original author must be credited.

225. **Ἑκτορι ἀντιβίην**: 'in conflict with Hektor.' With the punctuation of the text the next clause gives the two alternatives paratactically ('either he shall . . . or' etc.). If a comma is placed at **ἀντιβίην**, the meaning is 'whether' etc.; this gives a rather weaker sense.

229. **βουλάς**: we have not been told of any such commands of Zeus, but the poet is at liberty to make the angry River assume them. Zeus has at least permitted (and encouraged) Apollo to help the Trojans.

232. **δείελος** by *δείλη* as *ἔσπερος* by the common *ἑσπέρα*. Possibly the masc. implies *ἀστὴρ*, with which **ὄψε δύνων**, 'late declining,' would well agree. In ρ 606 *δείελον ἡμαρ* — 'the declining day.'

231. **ὁ δέ κ.τ.λ.**: 'but the River rushed on him with a furious swell, and stirred up all his streams in tumult.'

238. **χέρκος** is elsewhere used only of the shore of the sea, not of a river. So *ψάραθος* is always used of *sea-sand*, except 202, 319.—**κάω** as Π 363.

239. For a similar miraculous hiding in a river cp. λ 244.

244. **ἐπέσχε**: 'reached over.'

245. **γεφύρωσεν**: perhaps rather 'dammed' than *bridged* in our sense; see on Υ 127. The latter meaning is, however, evidently admissible here.

247. **ἤϊξεν πεδίοιο πέτεσθαι**: 'made a dash to fly over the plain.'

249. **ἀκροκελαινιώων**: 'with darkling crest'; ἅπαξ λεγ. For the rest of the couplet see 137-8.

251. **ἔρωή**: supply *γίγνεται* or *ἐστίν*.

252. **οὔματα**: 'rush.'—**τοῦ θηρητῆρος**: 'the great hunter'; cp. Ω 316 *μόρφον θηρητῆρ', δν καὶ περκνὸν καλέουσιν*. The use

of the article is late, and several conjectures have been made in order to exclude it; the best is *μελανόρσον*, *black-tailed*. This species, according to Aristotle, was the largest. It is said that the two commonest eagles in Greece are most obviously distinguished by their tail-feathers being white and dark respectively.

254. *εἰκώς*: here only in the masc., though it is the old form, and the fem. *ἑφικυῖα* is common. In *εἰκώς* the strong stem (see *Gr.* 22) is due to the analogy of the indicative.

255. *ὑπαιθα δέ κ.τ.λ.*: 'and yielding before his onset he sought to flee.' The clause is paratactic instead of being subordinated to the previous sentence (*while* he sought to flee).

257. This very striking and vivid simile contains the only mention in Homer of the practice of irrigation.

258. *ὕδατι ῥόον ἡγεμονεύη*: 'guides water in a stream,' on the analogy of *ὁδὸν ἡγεμονεύειν τι*. The acc. is adverbial.

259. *ἔχματα*: 'hindrances,' *impediments*; cp. Ξ 410 n.—*ἔχων* is subordinate to *βάλλων*, 'with a mattock in his hand.'

260. *τοῦ μὲν . . . τὸ δέ*: the *stream* is the subject in each case. *μὲν* and *δέ* do not correspond as in later Greek; *μὲν*, as often in Homer, merely emphasises the preceding word. - *ὑπό*: adverb, 'before it'; *τοῦ προρέοντος* is gen. abs. Notice the thrice-repeated *τε* marking a parallelism of the clauses.

269. *πλάζε*: 'beat upon.'

270. *ὑπό*: adv. of course; 'conquered his knees beneath.'

273. *ὥς*: exclamatory, as with *ὠφελον*. So π 364 *ὥς τόνδ' ἄνδρα θεοὶ καλότητος ἔλυσαν*. This seems to be the only case where it is used in a negative sentence. Transl. 'how in my piteous plight none of the gods engageth himself to save me from the river; after that let come what may!' Lit. *let me suffer anything, i.e. perish*. If only he can escape this shameful death by drowning, he does not care what happens. Cp. for the thought P 647 *ἐν δὲ φάει καὶ ὄλεσσον*. The opt. is concessive (not a wish); cp. 360.

276. *ἀλλά*: a very natural change in the form of the sentence for *εἰ μή*; cp. 340.

277. *εωρηκτάων*: simply 'armed,' not *corseleted*; see Appendix A. 3.

279. ἔτραφε: intrans. as B 661. Most mss. have τέτραφ', a redupl. aor. (to which there is no objection, except that it is not elsewhere found), thus avoiding the ρ', which would be better away.

280. τῷ: N 57 n. 'Then a brave man' etc.

283. ὃν ῥα κ.τ.λ.: 'whom a torrent sweepeth away in the winter, as he crosseth it.'—ἔναυλος: lit. a *gully*, the channel of a small stream.—ἀποέρχη: cp. 329 and Z 348. The root is probably *vers* of Latin *verre-ere*. The ὀ may be explained as the effect of the ietus, aided by the power possessed by F in common with λ, μ, ν etc. of being dwelt on in pronunciation. It is from similar causes that we have in Italian such spellings as *innamorato*, *rabbia* (Lat. *rabies*) etc. The allusion in the simile is evidently to the custom of sending swine in charge of a boy to fatten in the autumn among the forests on the hillsides; they are driven back to the plains on the approach of the winter storms.

285. ἔικτην: Gr. 22.

286. ἐπιστώσαντο: 'gave him pledge.'

287. τοῖσι: a dat. "of interest"; though Achilles only is spoken to, all three are concerned. 'For them' etc.

288. τρέε: P 275 n.

290. The gods declare their personality in order to assure Achilles of divine support; they have assumed the form of men because of the danger to mortal eyes of a god's appearance in his proper brightness: χαλεπαὶ δὲ θεοὶ φαίνεσθαι ἐναργεῖς Υ 131. It is strange after this promise that it should be not Athene and Poseidon, but Hera and Hephaisto, who actually rescue Achilles.

293. πυκινῶς ὑποησκόμεθα: 'will give thee shrewd counsel.'

294. ὁμοίῳ: N 358 n.

295. Ἰλιόφι seems to be used as a pure gen. after τέιχεα. It must then be a false archaism, the original locative or instrumental force of the termination (see Gr. 7) being forgotten when the functions of the old locative had been divided among the other cases.

297. ὕμεν: inf. for imper.

302. πλώδον, 'were floating,' expresses the violence of the flood, which could lift even armour from the ground. The verb seems to be formed directly from the noun, πλόος: cp.

the aor. ἐπ-έπλω-ς. τοῦ δέ κ.τ.λ.: 'high up sprang his knees as he dashed forward right on against the stream.'

305. ἔληγε: N 424 n.

306. κόρυσσε δέ κ.τ.λ.: 'and he arched like a helmet the billow of his stream, towering high.'

307. The appeal to Simoeis, like that to Apollo (228), remains unnoticed and unanswered. The personality of Simoeis is very vague, as we might expect, considering the very small part which the river plays in the topography. The only other passages where it is named are Z 477, H 771, M 22; and it seems probable that the oldest form of the legend knew of only one river of Troy, the Skamandros.

308. φίλε: for the scansion see *Gr.* 48 and 283 n.

312. ἐναύλους: 283 n.

315. ὅ γε: 113 n.

317. τά: the demonstrative, as the order shows; 'that beauteous armour of his.' μάλα νειόθι λίμνης: 'very deep in the flood'; the gen. is partitive.

318. αὐτόν: as opposed to his armour.

319. χέραδος: 'shingle,' a neut. acc. Some write χεράδος, a gen. from χεράς, which is not found; nor does Homer use ἄλις with a gen.—ἄλις: 'without measure.'

321. τόσσην κ.τ.λ.: 'so deep shall be the silt that covers him above.'

322. αὐτοῦ κ.τ.λ.: 'yea, there shall be his tomb, and no need shall he have for the mounding of a barrow at burial of him by the Achaeans,' since they will never bury him. The ὅτε-clause does not depend on the main clause, but, as shown in the translation, merely qualifies τυμβοχόης. The following are identical in principle: Plato *Theaet.* 183 c τοῦτων περὶ-θόντων καὶ ἐμὲ δεῖ ἀπηλλάχθαι σοὶ ἀποκρινόμενον κατὰ τὰς συνθήκας, ἐπειδὴ τὸ περὶ τοῦ Πρωταγόρου λόγου τέλος σχοίη, 'according to our agreement (with regard to the time) when the discussion about Protagoras' opinion should be concluded'; Xen. *Hell.* 4. 4. 9 σταύρωμά τ' ἐποίησαντο . . ., ἕως δὴ οἱ σύμμαχοι βοηθήσουιν αὐτοῖς, 'a stockade (as a protection) until' etc.; Thuc. 4. 86 οὐδὲ ἀσαφῆ τὴν ἐλευθερίαν νομίζω ἐπιφέρειν, εἰ τὸ πάτριον παρὶς τὸ πλέον τοῖς ὀλίγοις ἢ τὸ ἐλασσον τοῖς πᾶσι δουλώσαιμι, 'nor am I minded to introduce a doubtful freedom, (I mean) supposing I were to subject the majority' etc. See also on 483.—For the construction

χρεώ μιν ἔσται *cp.* δ 634 ἐμὲ δὲ χρεώ γίνεται αὐτῆς, I 607 οὐ τί με ταύτης χρεώ τιμῆς.

327. κατὰ δ' ἤρρεε: 'was beginning to sweep away.'

329. ἀποέρρει: 283 n.

331. κυλλοπόδιον: C 371 n. ἅντα céθεν κ.τ.λ.: 'for against thee we thought Xanthos was matched.' ἥσκομεν is ironical, 'we *thought* . . . , but it seems we were wrong.' The allusion is to the pairing of the gods at the beginning of T. There is an obvious symbolism of the natural enmity of fire and water.

336. ἀπό . . . with κῆαι: 'burn up.'—κεφαλὰς: transl. 'men'; *heads* is put periphrastically for individuals. *CP.* Λ 158.

338. ἐν . . . ἵει πυρί: almost literally 'set on fire.' *CP.* Ψ 45, and for the rest of the couplet T 108-9.

343. πρῶτα μέν is answered by the simple δέ in 349.

344. No doubt an interpolation from 236: there αὐτόν refers to the river, but here it must refer to πεδίον, and therefore should be neuter.

345. cχέτο: 'was stayed'; as frequently in Homer, the mid. has a passive sense.

346. ἀλωήν: T 496 n.

347. ὅς τις ἐεείρη: 'he that tilleth it'; but the verb recurs only once in all Greek, and its derivation and exact sense are unknown.

349. κῆεν: Hephaistos. For ὁ δέ marking a fresh act of the same subject see *Gr.* 37. 1.

353. οὔ: sc. ἦσαν: the omission is common with the relative. —ἐγχέλυες τε καὶ ἰχθύες: 203 n.

356. The periphrastic use of ἴς, though common in the *Odyssey*, does not recur in the *Iliad*.

358. φλεγέουσι agrees with κοί: 'fight against thee thus blazing with fire.'

360. ἐξελάσσει: 'may drive forth' for aught I care. *Gr.* 42. 1. τί μοι κ.τ.λ.: 'what have I to do with strife and succour?' Lit. *what (share) of strife have I?*

361. φῆ is used only here *after* a speech, the regular word being ἦ. —ἀνὰ δέ: parataxis (*Gr.* 46, for *for* etc.

362. **λέβης ζέει**: just as we say "the kettle boils."—**μελδόμενος κνίχην**: 'melting the fat.'

364. **πάντοθεν ἀμβολάδην**: 'spurting up all over'; cp. *ὑποβλήδην*. —**κάγκανα**: 'dry'; cp. *πολυκαγκία δίψαν* **Λ** 642.

366. **οὐδ' ἔελε**: 'and had no mind to flow.'

369. **ρόον ἔχραε κήδειν**: 'assailed my stream to vex it.'—**ἐξ ἄλλων** = *ἐξοχον ἄλλων*.

373. **ἐπὶ . . . ὁμοῦμαι**: 'will add this oath.'

374-6 = **Υ** 315-7. **ἐπὶ** with **ἀλεξήσιν**.—**μή**: **Ο** 41 n.

382. **κατέσσυτο ῥέεθρα**: 'sped down along the fair streams.'

384. **ἐρύκακε** may govern **Ξάνθεον**, in which case **χωομένη** is causal; or **Ἥφαιστον**, in which case it is concessive.

388. **cάλπιγξεν**: 'rang like a clarion.' For this metaphor, which is not at all like the reserved style of the epic, see on **C** 219. The meaning is probably that the noise of the fighting echoed back from the vault of heaven; it can hardly be that thunder accompanied the battle, for Zeus, the thunderer, is taking no part.

389. Only here and 508 below does Zeus in Homer so far relax his dignity as to go beyond a smile. He evidently regards the whole combat as more of a joke than a real fight.

394. **κυνόμυια**: 'Dogfly,' *i.e.* shameless as a dog (cp. **A** 225) and bold as a fly (**P** 570). Only here and 421. The compound is un-Homeric in thought; and for the formation we can compare only a few later compounds, like *ἵππαλεκτρυών* and *ἱατρόμαντις*.

395. **ἄητον**: a doubtful word; see on *αἴητον* **C** 410. It may be connected with *ἀητο* (386), in the sense *gusty*, 'flighty.'

μέγας δέ κ.τ.λ.: 'and why hath thy mighty heart sent thee forth?'

396. **μέμνη**: rather *μέμνη*, see on 442.

397. **πανόψιον**: a strange word, apparently meaning *visible to all*, as opposed to the goddess who was invisible. But it is probably corrupt. The allusion is to **E** 856.

400. **αἰρίδα εὐσανόεσσαν**: **Ο** 229 n.

401. **ἦν . . . κεραυνός**: a strange remark, as the aegis belongs to Zeus himself.

403-4 = **H** 264-5.

405. Cp. Ψ 332 and M 421 n.

407. So in λ 577 Tityos 'covered nine roods as he lay.' Though we cannot tell the size of the πέλεσρον, yet, as it seems to imply a land-unit used in ploughing, the stature indicated in both these passages seems to be monstrous. In earlier and better parts of the poems, the gods, though doubtless, as in C 518, "divinely tall," are not monsters.

410. **νηπύτιε** as a form of address occurs only in this book.

412. **τῆς μητρός**: 'thy mother,' the later use of the article. The Erinyes are called upon by indignant mothers, as in the story of Meleagros (I 571). The desertion of the Greek cause is mentioned also E 832.

416. The association of Ares and Aphrodite is here taken as a matter of course; in the late *Lay of Demodokos* in θ it is expanded at full length. The only indication of it in the older parts of the poems is in E 357, where Aphrodite borrows Ares' chariot to escape to heaven.

420. **ἀτρυτώνη**: one of the obscure titles of the gods of which we cannot say with confidence that they are of Hellenic origin at all. It may mean 'the Unwearied' (τρώω, *rub, wear out*), or it may be connected with the first element in *τριτογένεια*, on which see Δ 515 n.

421. **καὶ δὴ αὖτε**: 'there again,' an expression of vexation.

424. **ἐπιεισαμένη**: *εἶμι*, Gr. 17. 5 (α).

429. **θωρηκτῆσιν**: 'armed,' not *corseleted*.

430. **ὥδέ τε κ.τ.λ.**: 'and may they be as bold' etc.

432. **τῷ**: N 57 n.

434. Interpolated from A 595.

436. Poseidon, who when last heard of was in a very pacific mood (Υ 134), is here suddenly found "spoiling for a fight." For the patronising offer to allow an enemy to begin cp. H 235 n.

440 = T 219.

442. **μέμνηται**: a form not again found in full, though it should doubtless be restored in all cases for *μύμνη*, see 396. — The legend of the slavery of Apollo and Poseidon to Laomedon has been already mentioned, H 452. We are not told what the reason of it was; it would seem to be a punishment, perhaps for some revolt in heaven.

445. **σημαίνων** : cp. A 289, Π 172, and *σημάντωρ* ρ 21.

448. **εἰλίποδας** : O 547 n.

450. **πολυγηθέες** : 'glad,' either generally as bringing the welcome changes of the year, or *bringing our glad release* from service.

451. **ἔζεφρον** : 'were bringing to completion (ἐξ) the term of our hiring. **βιήσατο μισθόν** : *destituit deus | mercede pacta Laomedon*, Hor. C. 3. 3. 21.

453. **σὺν . . . δῆσειν** together.

454. **περάσας** : see on 40.

455. **στεῦτο** : C 191 n.

459. **πειρᾶ** should be, more correctly, *πειράε'(αι)*.

460. **πρόχνη** : the usual derivation from γόνυ suits I 570, but not the present passage, and is in itself phonetically very doubtful. Cp. also ε 69 *ὀλέσθαι πρόχνη*. The interpretation must therefore be left open.

464. An obvious reminiscence of the famous simile in Z 146, though here it is reduced to an extraordinary jumble of metaphors; 'who like leaves at one time are flaming with fire, eating the fruit of the earth, and at another time perish lifeless.' **ἀκήριοι** : *lifeless*, as Λ 392; in the *Odyssey* it means *harmless*.

467. **αὐτοί** : 'by themselves.'

469. **μιγήμεναι ἐν παλάμῃσι** : *to join in the might, i.e. 'to battle with the might,'* a strange phrase apparently founded on a fusion of the familiar *μιγήμεναι ἐν δαί λυγρῇ* with the *παλάμησιν* of Η 105 and Ω 738.

473. **μέλεον** : adv., as Π 336, 'for nothing,' without struggle. So also **ἀνεμώλιον αὐτως** may be taken together as *μὰψ αὐτως*.

480. The line is given only by a few late mss. Omitting it we must supply *προσέφη* in 479 from 478.

481. **κύον** : transl. 'vixen.'

482. **χαλεπή κ.τ.λ.** : lit. *I am difficult for thee to rival in might*. For the inf. see Gr. 43.

483. We may regard **γυναιεῖ** as the emphatic word, 'against women' (but not against goddesses); or the **ἐπεὶ**-clause may simply explain **τοξοφόρῳ**, 'bearer of the bow though thou art (I mean) since Zeus' etc. **λέοντα** : probably because the lion

was a common type of death among Semitic nations, and, though more rarely, among Greeks. Artemis herself is said to have been worshipped in Ambrakia under the form of a lioness, as she was in Attica under that of a bear. For Artemis as a death-goddess see Z 205, 428 etc., and Ω 759 n. The masc. **ΛΕΟΝΤΑ** seems strange, but Homer knows no fem. form; see on C 318, P 134.

487. **εἰ δ' ἐθέλεις**: cp. Z 150. We might put a comma at **ἐθέλεις**, and take **δαήμεναι** inf. for imper.: but it is better to regard 489 as supplying a very practical apodosis.

488. **ὅτι**: 'seeing how thou matchest thy might with mine.'

490. As **οἰστοί** are mentioned in 492, **τόξα** here seems to mean "weapons of archery" including the quiver, though this is not a Homeric use. Transl. 'bow and quiver.'—**αὐτοῖσιν**: 'with her own weapons,' lit. *those very things*.

492. **ἐντροπαλιζομένην**: 'while she turned her this way and that,' to avoid the blows.

495. **χρημόν**: 'a cleft.' *χρεή* is used in the same sense X 93.

497. **διάκτορος**: see on Ω 339. — **ἀργεῖφόντης**: Π 181 n.

498. **ἀργαλέον δέ**: 'for it is grievous'; *parataxis*.

499. **πληκτίζεσθαι**: 'to bandy blows.' **ἀλέχοισι**: the "allusive" plural (cp. *κρίσσοσιν* 486), but with an evident reference also to the triumph of Hera.

501. **εὔχεσθαι**: inf. for imper.

502. **καμπύλα** properly applies only to the bow, though **τόξα** plainly means the arrows: an instance of the purely mechanical use of a familiar standing epithet. So **μετὰ τροφά λιγγι κονίης** is tastelessly borrowed from the grand passage Π 775. It produces all the effect of a mock-heroic parody; for it can only refer to dust raised in the scuffle.

504. **εὐγατέρος** depends on **τόξα**. **πάλιν κίε**: 'went back' to where she had been.

507. **ἑανός**: Ξ 178 n.

509 10--E 373-4, as indeed the whole scene is clearly founded on reminiscences of the wounding of Aphrodite. 510 is omitted here by most mss.

511. **κελαδεινή**: here a subst.; see Π 183 n.

521. **δμῶς**: *ὁμοίως*, as the accent shows.

522-5. The first line of this simile seems to be not very

successfully adapted from C 207: it is not right to say that the *smoke* of a burning city distresses the inhabitants; but this is what the author says, though of course he means that the burning of the city causes grief.—ΘΕΩΝ . . . ἈΝῆκε is a parenthesis, and ΚΑΠΝΟΣ is subject of ἔΘΗκε. One MS. omits 524. The simile then likens Achilles' victorious career to the unceasing rush of smoke, and the causing of grief by him is outside the comparison altogether. But this is hardly an improvement.

526. It is perhaps with this line that we again take up the Μῆνις.—ΘΕΐου Πύργου: 'god-built wall'; or perhaps the 'great tower' over the Skaian gate (Z 386) is meant. θεῖος is not used as a synonym of ἱερός, the common epithet of citadels.

528. πεφυζότες: N 102 n.

531. Πύλας refers presumably to the Skaian gate, the only one of which we hear on the side towards the plain.

533. Λοίγια: 'sad work,' as A 518.

535. ἐπὶ . . . θέμεναι (inf. for imper.): 'shut to,' as E 751. So all our MSS. Aristarchos read ἐπανθέμεναι: but the verb is not elsewhere found in Homer, and the only other compound with ἐπανα- in the poems is ἐπανέστησαν B 85. Similarly in C 14 Ar. read ἄψ ἐπὶ νῆας ἔμεν, where all our MSS. but one have νῆας ἐπ' ἄψ ἰέναι.

537. ἄνεσαν: *unloosed* (the fastenings), i.e. 'set open the gates.'

538. Φάος: 'salvation,' as often.

539. Τρώων: 'from the Trojans,' with ἀλάλκοι, as X 348.

542. ἔφεπε: 'drove.'

544-5. Cp. Π 698-700.

546. Cp. Δ 194.

549. Φηγῶ: evidently 'the oak,' that which is spoken of as being near the Skaian gate (I 354 etc.).

550. Πτολίπορθον: elsewhere (except the spurious O 77) only of Odysseus, as the taker of Troy by the stratagem of the wooden horse.

551. πόρφυρε: cp. Ξ 16 and note.

552. Λ 403, where it introduces a speech very similar to Agenor's, though shorter.

553. The following speech of Agenor is in construction

exactly similar to that of Hektor under similar circumstances (X 99-130). (1) In both the most obvious method of escape, direct flight, is first considered and dismissed as impossible; (2) a more circuitous evasion is first entertained and then dropped (with the identical line Λ 407 = Φ 562 = X 122), when all the chances have been weighed; (3) the heroic alternative is finally adopted, but with faint hope. Several phrases are identical. See *Introductory Note* to X *ad fin.*

555. ἀνάλκιδα δειροτομήσει: 'will cut off my coward's head.'

558. πεδίον Ἰλίου: mentioned here only. On the supposition that Troy lay at Hissarlik, it can be explained from the topography; for there is just south of the hill of Hissarlik a small plain through which the Skamandros runs from the spurs of Ida. This exactly answers all the conditions, even to the bathing in the river. The *v.l.* Ἰδῆιον, 'near Ida,' would mean the same thing; and if it had better support, would be preferable, as Ἰλῆιον cannot be formed either from Ἰλῖος or Ἴλος (whose tomb is mentioned K 145). In any case the plain cannot be the great plain of the Skamandros, the usual battlefield; for to run this way would be to meet Achilles at once face to face. Van Leeuwen most ingeniously and plausibly suggests πεδῖον λεῖον, ὅφρ' ἄγκέ' ἔκωμαι. The corruption will then have arisen by ANKE (*sic*) being mistaken for AN KE; the KE is then dropped, as being superfluous, and ΛΕΙΟΝ becomes ΙΑΙΕΙΟΝ = Ἰλῆιον.

560. ποταμοῖο: local gen., Gr. 31. 3.

563. μὴ . . . νοήσῃ: 'perchance he may mark me as I get me away.' - ἀπαειρρόμενον: our colloquial "taking myself off." The active is common in this sense in Attic prose; the mid. seems not to recur.

567. εἰ δέ κεν κ.τ.λ.: 'but suppose I go to meet him before the city'; no apodosis is required.

568. Note that the invulnerability of Achilles is an entirely post-Homeric idea.

569-70. φασι . . . ἔμμεναι: T 416 n.

578. συμβλήμεναι: 'close with him.'

587. οἳ κε . . . εἰρύμεσθα: 'men that will protect.' See on P 241.

588. πότμον ἐφέψεις: O 495 n.

591. καὶ ῥ' ἔβαλε: evidently for καὶ F' ἔβαλε, and so 597 κάλυψε δε F' should be read for κάλυψε δ' ἄρ'.

592. **ΚΗΝΗΙΣ ΚΑССΙΤΕΡΟΙΟ** : if this episode is part of the **Μῆνις** (see *Introductory Note*), we must reject 592-4 as referring to the armour made by Hephaistos. The lines have probably replaced an explicit statement of the wounding of Achilles which the epic manner requires to be added.

596. No doubt *F'* (*Fε=έ, him*) has been omitted and we should read *οὐδέ F' ἔασεν*.

602. **εἶος** (*ἔως*) is answered by **τόφρα** in 606. Presumably Apollo flees past the west side of the city, the way of which Agenor had thought, so that the **πεδίοιο πυροφόροιο** must be taken to be the same as the *πεδίων Ἰλίου*.

604. **ἔελγεν** : **N** 435 n. **θόλω . . . οἶσι** is a parenthesis.

606. **πεφοβημένοι** : 'in rout' ; **N** 102 n.

609. **ὅς τε πεφεύγοι** : (1) 'the man that *might* have escaped,' the opt. suggesting that the chance was small ; or (2) the opt. is iterative, *to find out either the men that had got off* (from moment to moment, as each came up) *or him that had died*. **ὅς τ' ἔθανε** simply - *τὸν θανόντα*. (Beware of ever regarding *ὅς* as an indirect interrogative.)

611. **σαώσαι** : iterative like *πεφεύγοι* above ; 'brought safe' in each case.

X

INTRODUCTORY NOTE. — We have now reached the last scene of the great drama of the **Μῆνις**. The fated series of events which sprang from the quarrel of Achilles and Agamemnon has reached its climax, and at the same time we feel that a still greater matter, the fate of Troy, is virtually settled. But it is in the personal contrast of the two heroes, and in the ever-present sense that at the back of the earthly stage the counsel of Zeus is directing all, that we trace the supreme interest of this book, in its double aspect — human and divine.

As befits the close of a story where all the threads converge to the climax, the narrative is throughout simple and straightforward. Minor episodes are absent, and the whole interest is centred on the two great figures of Achilles and Hektor.

Splendid though the book is in its directness, speed, and pathos, the effect which it produces on a modern reader is probably very different from that which was aimed at by the

original poet. For us it is Hektor who is throughout the object of our sympathy and admiration. Fighting a hopeless fight for his country against gods as well as against the mightiest of heroes, he presents himself in a far nobler light than Achilles, whose strength is helped by divine aid denied to his enemy, and whose overmastering motive is not patriotism but the gratification of a private revenge. It is in the last scene of all that we feel this most keenly—first in the treacherous interposition of Athene, which seems so needless as well as so revolting; and secondly, in the brutal ferocity with which Achilles refuses the offer of Hektor that the victor shall give the vanquished honourable burial. One might think that the poet had purposely done all in his power to exalt the Trojan hero at the expense of the Greek.

But it is not conceivable that such was really his intention; and it is possible to see how an ancient Greek audience may have viewed the matter in another light. To them the presence of the gods on Achilles' side was not so much a mere extraneous aid as a tangible sign that Achilles was after all fighting the great fight of Hellenism against barbarism; it is a reminder that the action on earth is but a reflexion of the will of heaven, and exalts rather than belittles those to whom the help is given. The moral superiority of Achilles being thus warranted from the point of view of national and religious feeling, to him redounds all the exaltation of his adversary. It is because it is difficult—or rather impossible—for a modern reader thus to realise the supreme importance of the religious aspect of the situation, and its predominating effect on the relative position of the two characters, that the death of Hektor must always produce on us an effect different from what we may be sure was originally aimed at. Otherwise we must admit that the poet of the **MÂNĪC** was guilty of a serious artistic mistake in allowing our sympathy at the last to go out only in favour of that one of his characters who cannot be his real hero, whether in the general design of the poem or from his position as a Greek patriot.

The last portion of the book after the actual death of Hektor, probably from 405 onwards, is closely connected with the next two books, **Ψ** and **Ω**. Many reasons combine to show that these belong to a later epoch, and have nothing to do with the **MÂNĪC**: if that be so, the end of **X** must go with them. The whole of this last part, in fact, is adapted only to be an introduction to what follows; the lament of Andromache can evidently never have been meant to be the finish of a great

poem. But with the death of Hektor an end may fittingly have been made, whether at Achilles' cry of triumph (393),

ἡράμεθα μέγα κῦδος· ἐπέφνομεν Ἑκτορα δῖον,
ᾧ Τρῶες κατὰ ἄστυ θεῶ ὥς εὐχετόωντο,

or a few lines farther on, after the description of the dragging of the body (403),

τότε δὲ Ζεὺς δυσμενέεσσι
δῶκεν ἀεικίσσασθαι ἐῆ ἐν πατρίδι γαίῃ.

Of the two passages our own feeling is in favour of the second as the close of the **MĀNIC**: but the question cannot be positively decided. It would seem, however, that some such outrage on the corpse should follow on the words in which Achilles had threatened his enemy; and it is more natural that the story should close with words of narrative, than with the speech of one of the actors.

Of other portions of the book whose authenticity has been doubted, the most important is the speech of Hektor to himself when he debates the question of fleeing or facing Achilles. The **ἄσβεστον μένος** of 96 seems strangely at variance with the **ὀχθήσας** of 98. The whole speech, as has been already observed (Φ 553 n.), follows very closely the scheme of Agenor's at Φ 553 ff. so much so as to suggest that one has been the model for the other. The mention of Polydamas refers to an incident in **C** which is in suspicious company, and in all probability does not belong to the **MĀNIC**. Other suspected passages are of less importance, and need only be referred to in the notes.

1. **πεφυζότες**: 'in panic,' **N** 102 n.

2. **ἀκέοντο**: 'slaked'; a unique use. The word is regularly used of healing wounds; but is found also of *patching up* ships **±** 383, and *repairing* an error **N** 115.

4. **κάκε' ὥμοισι κλίναντες**: **N** 488 n. They advance crouching behind their shields, which they push forward in front of them.

6. **Ἰλίοο**: *Gr.* 5.

7. Apollo is still in the guise of Agenor; see Φ 600.

10. **ὦ δέ** does not mark the contrast of persons, but of two acts of the same subject ('thou dost not recognise . . . but art striving'), as with the common use of **ὅ γε** and **ὁ δέ**.

11. **ἦ νύ τοι κ.τ.λ.**: 'truly thou mindest not thy work

with the men of Troy,' *i.e.* the killing of them.—**ἐφόβησας** : 'put to flight,' as always in Homer.

14. **μέγ' ὀχέησας** : 'mightily troubled.'

15. **ἔβλαψας** : 'thou hast baulked me'; Ψ 571.

19. **ὀπίσσω** : 'hereafter.'

23. **πεδίοιο** : local, *Gr.* 31. 3.

24=O 269. —**λαιψηρά** may be either adv. or a predicative epithet with **γούνατα**, in spite of the interposed **πόδας**, for which cp. O 344.

27. **ὀπώρας εἶσιν** : 'goeth forth at harvest-time.' For a very similar comparison to the dog-star Sirius see on E 5. It is curious that the 'going forth at harvest-time' should be combined with brightness 'in the depth of the night.' For it is in winter that Sirius is bright in the middle of the night; his evil influence in the summer, during the "dog-days," was attributed to the fact that he then rose with the sun. This position, though it was considered to give a star especial power over the earth, would of course make it invisible. But the brightness of Sirius at night and its evil connexion with the heat of summer are its two most prominent characteristics, so they may be fairly joined in a simile, though divided in nature. The name of the Dog is now commonly used for the constellation (*Canis major*) of which Sirius is the brightest star; it is due to its connexion with Orion, the great hunter, the constellation which immediately precedes it in the sky. **ὀπώρας** : *Gr.* 31.

28. **ἀμολγῶ** : O 324 n.

29. **ἐπὶ κλησιν** : adverbial.

31. Cp. Virg. *Aen.* 10. 274 *silim morbosque ferens mortalibus aegris*.

33. **ὁ γέρων** : 'he, the old man'; *Gr.* 37. — **ὁ γε** : 10 n.

34. **ἀνασχόμενος** : *sc.* **χείρας**. The word indicates the violence of his gesture.

39. **πότμον ἐπίσπης** : O 495 n.

41. **σχέτλιος** : 'relentless.' But it may be an exclamatory nom., and refer to Hektor in the sense of 'obstinate.'

43. **κείμενον** : 'as he lay,' unburied. — **ἦ κε . . . ἔλθοι** is a parenthesis.—**ἀπό** with **ἔλθοι**.

45. Cp. Φ 454.

46. The deaths of Polydoros and Lykaon have been described

at the end of **Τ** and the beginning of **Φ**. The way in which Laothoe is spoken of, as a 'princess among women,' and as having received a dowry from her royal father, clearly shows that she was actually a wife of Priam, and not in any inferior position. We have therefore a genuine case of polygamy (see on **Φ** 86).

59. **πρός**: adverbial, 'and on me too have pity me the miserable, who still can feel.' The demonstrative **τόν** seems to imply that **δύστηνος** is now the name he goes by instead of the old name **δλβεος** (**Ω** 543); "that miserable old man." **ἐπιφρονέοντα**: still retaining *φρένες*. This absolute use occurs only here.

60. **ἐπὶ γήραος οὐδῶ**: **Ω** 487 n.

61. **ἐπιδόντα**: 'after I have *lived to see*.' This sense, though common in later Greek, does not recur, except perhaps **υ** 233. In Homer *ἐφοράω* = *see to, visit, oversee*. Bentley proposed *πολλὰ Φιδόντα*.

62. **ἐλκηθείας**: 'dragged into captivity.' Cp. *ἐλκηθμοῖο* **Z** 465.

65. Probably interpolated. The line is weak and tautological.

66. See *Gr.* 44. A. 2. **πύματον**: after living to see all my family slain. **πρώτῃσι εὐρύσιν**: 'at the street door' leading into the *αἶλη*. See Appendix C. For the form of the fut. **εῤύουσιν** see *Gr.* 24. 2.

67. **ἐπεὶ κε**: *Gr.* 44. B. 2.

69. **οὐς τρέφον κ.τ.λ.**: 'yea, the dogs that I reared . . . who shall lie in the gateway, their hearts maddened by the drinking of my blood.' **ἀλύσσοντες** apparently goes with **κείσονται**, the meaning being that the drinking of the blood maddens the dogs—a somewhat extravagant statement.—**περὶ οὐμῶ**: as *περὶ χαῖῃ* 95.—There are strong reasons for regarding 69-76 as an interpolation. The subject of the dogs is laboured with quite inartistic disproportion, and its treatment is not that of the author of the **MĀNIC** either in spirit or literary style. Though to be devoured by dogs is a common fate of the heroic dead, yet that a man should be eaten by his own house-dogs is an exaggeration of horror unlike the manner of the older epic. Equally foreign to true Homeric sentiment are the statements **νέω δέ τε πάντ' ἐπέοικεν πάντα δὲ καλὰ θανόντι περ, ὅττι φανῆῃ**, and the (irrelevant) selection of detail in 75. The extravagance of **ἀλύσσοντες** has been already noticed.

Again, the thought in 72 and 73 is not clearly expressed, and the concluding line (76) is miserably weak. (Compare this with the admirable finish made by 68.) There is also a serious neglect of the digamma in πάντ' ἐπέοικεν for (ἐπὶ) *ἔέοικεν*, and οἷ κε with the fut. indic. seems to be incorrectly used (see P 241 n.). Now it happens that there is a portion of a fragment of Tyrtaios (x. 21-8), too long to quote here, which in thought and language so closely resembles the present passage (*νεοῖσι δὲ πάντ' ἐπέοικεν* actually occurs) that it has been generally supposed to be copied by Tyrtaios from Homer. If, however, there is any force in the considerations suggested above, we must draw the opposite conclusion, and find in the lines of Tyrtaios the origin of the interpolation.—αἰδῶ (75): 'shame,' i.e. parts of shame.

71. νέω κ.τ.λ.: 'for a young man all is befitting, if he be slain in battle, even to lie cut and torn with the sharp sword; yea (περ) all becometh him in his death, whatever may befall.' πάντα: anything, even mutilation, if only he dies in war.

80. κόλπον ἀνιευμένη: 'loosening the bosom of her robe'; i.e. undoing the brooch by which her dress was fastened over the right shoulder. This would allow the upper fold of the front of the robe to fall, so that the breast would be shown. The Homeric lady's πέπλος was open down the right side, probably as far as the waist. ἀνέσχε: 'showed.'

83. ἐπέσχον: 'put to thy lips,' a common meaning of the verb.

84. φίλε: masc. πρὸς τὸ σημαίνόμενον, like θάλος in 87.

86. σχέτλιος: ambiguous, precisely as in 41. If referred to Achilles it is an exclamatory nom. as A 231. If applied to Hektor σχέτλιε would be more natural.

87. The emphasis is on ἐν λεχέεσσι.

88. πολύδωρος: 'bought by many gifts,' i.e. ἔδωρα, on which see N 366 n.—ἄνευθε μέγα: 'far, far away.'

94. It was believed even in classical times that snakes derived their poison directly from deadly herbs, of which they ate when about to attack. Cp. Virg. *Aen.* 2. 471 *coluber mala gramina pastus*. The picture, however, does not show the most accurate observation: a snake would hardly coil itself round in its hole in order to attack, but if in a hole would much prefer to remain there in safety.

95. περὶ χειῶ: 'round (inside) its nest.' For this use of

περί cp. **N** 206 n., **A** 317 ἐλίσσομένη περί καπνῶ, 'eddyng round in,' **Π** 157 περί φρεσὶν ἄσπετος ἀλκή.

98. The question of the genuineness of this speech has been discussed in the Introductory Note. It will be observed that Hektor does not take the least notice of the moving appeals of his father and mother. The allusion to Polydamas refers to his words in **C** 249 ff.

100. ἀναθήσει: 'will lay upon me.'

102. ὑπό: (1) temporal, 'in the course of' (**Π** 202 n.); or (2) local, *under the cover of*.

103 = **E** 201.—105 = **Z** 442.

109. ἄντην, 'man to man,' with κατακτείναντα.—νέεσθαι: 'to return home,' with the idea of *harmy* return which belongs to the verb and its derivative νόστος.

110. ἡέ κεν: *Gr.* 44. **C.** 1. —αὐτόν: 'myself.'

111. εἰ δέ κεν: 'but suppose' etc. See on **Φ** 556.

113. αὐτός: 'by myself.'

115-6. Cp. **H** 389-90. —ἥ (for δ) follows the gender of ἀρχή.

117. ἀμφί: 'besides,' lit. *apart* from Helen's property, which is surrendered in its entirety. It is hardly so well taken as = ἀνδιχα, *in half*.

118. For the idea of offering the besiegers half the wealth of the city in consideration of the raising of the siege, cp. **C** 509 n. 121 is interpolated here from **C**.

119. The Trojan elders have been already mentioned **Γ** 149. They are to swear in the name of the whole people.

123. μή governs the whole sentence: 'I fear, though I go and draw near unto him (in supplication), he will not pity me'; lit. *I fear I may go, but* etc.—ἐλέησει: the indie. is substituted for the more regular ἐλέησῃ, converting the expression of fear into an assertion.—ἴκωμαι, as ἰκέτης: so **E** 260.

124. αἰδέσεται: 'regard me,' respect my character as suppliant and therefore αἰδοῖος (**Φ** 75).

125. αὐτως: 'without ado.'

126. Transl. 'surely in no wise now may I begin with the oak or the rock and chat with him, like a youth and a maid'; i.e. he will not listen to a long story from me "beginning at the Deluge," as we say. ἀπό = ἀρξάμενον ἀπό. The Oak

and the Rock are found again in proverbial sayings in the *Odyssey* and in Hesiod, but do not recur in later Greek. As with many of our own proverbs, the original reference is altogether obscure. In τ 163 we have οὐ γὰρ ἀπὸ ὀρυός ἐσσι παλαιφάτων οὐδ' ἀπὸ πέτρης, i.e. "you are not a *terræ filius*, but have a father who can be named" (Sokrates quotes this, *Apol.* 34 D). Hesiod at the beginning of the *Theog.* (l. 35) says ἀλλὰ τίη μοι ταῦτα περὶ ὀρύων ἢ περὶ πέτρων; evidently meaning "why this long preamble, instead of beginning my poem?" It looks as though some ancient fables or myths about the Rock and Oak had come to be referred to proverbially to indicate any long-winded story, just as we say "a cock-and-bull story," meaning a silly and false one. What the original stories may have been it is hardly worth while to guess.

128. The repetition was admired by the ancient critics; but such artificial elegances of style are foreign to the Μᾶνις, and the genuineness of the line may fairly be doubted. Cp. Υ 371, Ψ 642.

129. **ζυνελαυνέμεν**: 'to close.' The act. is only here intrans.

130. **εἶδομεν**: *εἰδῶμεν*, 'let us know to which' etc. Paley compares Aesch. *Cho.* 890 *εἰδῶμεν ἢ νικῶμεν ἢ νικώμεθα*.

132. **ἐνυσάλιω**: P 211 n.

134. **ἀμφί**: 'at either end,' both point and butt.

137. **φοβηεῖς**: 'fleeing,' lit. *put to flight*. So φοβεύται 141.

140. **οὔμηνσε**: 'swoops.' Cp. *οἶμα* Φ 252.

141. **ὑπαιθα**: 'before him.'

143. **τρέε**: N 515 n.

144. **λαιψηρά**: 24 n.

145. **σκοπιήν**: the 'watch-place' is not elsewhere mentioned, but the fig-tree is spoken of as a landmark in Z 433. Λ 167.

146. **τείχεος ὑπέκ**: 'a space away from beneath the wall.' The waggon-track is conceived as running round the wall at a short distance from it; both keep on it, a little way from the wall, so as to secure the better going of the road.

147. The two springs of Skamandros have naturally been the foundation of all attempts to fix the site of the Homeric Troy. It is now settled that no such springs are to be found in the plain of the Skamander; either therefore they have

disappeared, or the topography is to some extent imaginary. There can be little doubt that the latter solution is the true one; for two sources of the Skamander, one much warmer than the other, do actually exist—only they are not near any possible site of Troy, but more than twenty miles off to the south-east, near the summit of Ida. The coincidence is too remarkable to be accidental; the poet must have known these two springs, and taken the liberty of bringing them down from the mountain to the plain. A description of the real springs will be found in Schuehl. p. 31, and of the imaginary springs discovered by Lechevalier at p. 25. The two springs on Ida form the chief feature in a very remarkable piece of scenery which might well have so deeply impressed the imagination of any one who had seen it as to give it a place in the tradition of the war. It evidently by no means follows that the poet of the **MĀNIC** had a personal acquaintance with the landscape of the Troad; so far as this allows an inference, it points in the opposite direction.

149. The 'steam' from the water may be understood to apply to winter only, as the following **θέρει** may imply. Such a phenomenon has not been observed at the source of the Skamandros, but would be quite possible in very cold weather with water at a constant temperature of over 60° F.

152. **ἐξ ὕδατος κρυστάλλω**: 'ice formed of water.'

153. **πλυνοί**: cp. the description of the washing-trough in **z** 40, 86. Schliemann found some washing-troughs at the foot of the hill of Hisarlik, but they are of Roman work. Such washing-places may be seen outside most Greek villages at the present day.

154. **σιγαλόεντα**: in **z** 38 the word is applied to *dirty* linen. It is evidently an *epitheton ornans*, expressing probably the natural gloss of the linen. The princess Nausikaa herself washes the clothes, as the wives and daughters of the Trojans do here.

157. **φεύγων**: i.e. *ὁ μὲν φεύγων*, as it would be in later Greek.

158. Rejected by several edd. as weak and tautological.

159. **ἱερήιον**: 'beast for sacrifice,' an ox.—**βοεῖην**: perhaps a shield, as **P** 492. A hide seems too cheap a thing for a prize, though a schol. says *καὶ νῦν Οἰταῖοι Ἰπρακλεῖ πενταετήριον ἀγῶνα ποιοῦντες βύρσαν δίδασιν*.

163. **τροχωῶσι**: 'wheel round.' We should probably read

τροχάουσι, since the open form is the older and therefore to be preferred whenever possible.—**τὸ δέ** marks the opposition, 'and *there* a great prize is set.'

164. **ἀνδρὸς κατατεσσηῶτος**: with **ἄεθλον**, '(in honour) of a man that is dead.' Because, as the scholiasts remark, Homer knows only of funeral games; there is no trace of athletic meetings in honour of a god such as we know in later Greece.

165. To run three times round the hill of Hissarlik is by no means an impossibility for a strong man. So far as it goes this may be taken as an argument against placing Troy at Burnabashi, for it would be impossible to run round the precipitous hill of the Bali-dagh.

167. Doubt has been cast upon the following colloquy of the gods. It is very similar to that which precedes the death of Sarpedon, Π 431-61. It somewhat weakens by anticipation the fine scene where Zeus weighs the fate of Hektor in the balance (208-13), if he here recognises that the time is come when he can no longer save him.

171. In Θ 48 Zeus has an altar on Gargaros, the highest peak of Ida (5806 feet above the sea).

174-6. Cp. the similar passage concerning Sarpedon Π 435-8; so also 179-81 = Π 441-3.

177. **γλαυκῶπις**: Υ 69 n.

182-4 = Θ 38-40. They are more likely to be original here.

183. **τριτογένεια**: derived by the Greeks from a river Triton, variously located in Boiotia or Thessaly, or from the lake Tritonis in Libya. All these words are possibly connected with a stem *τριτο-*, meaning *water*, which appears in *Τρίτων*, *Ἀμφιτρίτη*.

188. **κλονέων**: absol. as Υ 492, Φ 533; **ἔφεπε** alone governs **Ἕκτορα**: 'but Hektor swift Achilles still chased hot and furious.'

194. The idea seems to be that so long as Hektor keeps to the waggon-track Achilles is unable to overtake him; but as soon as he turns aside from it towards the walls Achilles can take a shorter line and cut him off. The Dardanian gate is mentioned again Ε 789. It is probably identical with the Skaian. —**ὀρμήσειε . . . αἰζεσθαι**: 'started to make a dash over against the Dardanian gate, to get under the well-built walls.'

For the inf. fut. *ἄρξασθαι* cp. **Φ** 399 *ἐφορμαται ποιησέμεν*, **Η** 36 *μέμονας πόλεμον καταπανσέμεν*.

196. **οἱ**: dat. with *ἀλάλκοιεν*.

197. *προπάροιθεν*: either local or temporal.

198. *αὐτὸς δέ κ.τ.λ.*: 'while he himself (Achilles) ever flew onward on the city side.'

199. *ὥς δέ κ.τ.λ.*: 'and as in a dream a man (supply *τις*, as **N** 287) cannot pursue one that fleeth—while the other cannot escape his pursuer, yet neither can the first pursue—so could not Achilles catch him for all his speed, nor he escape.' The inability to catch and escape is vividly compared to the feeling of being bound to pursue, and yet of being rooted to the ground, which is so common in nightmare. The simile is not, as some objectors have supposed, inconsistent with the fact that Hektor and Achilles are running; the meaning is that the speed of the two is so equal that relatively to each other they seem to be standing still.

202-4. These lines, which awkwardly interrupt the narrative embody the irrelevant reflection of an interpolator. Their interpretation has given great trouble to editors, but the meaning is really simple and clear: 'And *how* could Hektor have escaped the doom of death, unless Apollo had for one last time and to make an end (*πύματον*) confronted the other (*οἱ*) face to face—Apollo who had [as it was] stirred up his (Hektor's) courage and made his limbs swift.' But Apollo did not make an end of Achilles, and so Hektor did not escape. That this is the meaning would have been seen long ago, but for the dictum of the grammars that sentences couched in this form imply non-fulfilment of the condition (see *Class. Rev.* vol. iv p. 200). For the freedom of the use of the pronouns *οἱ* . . . *οἱ* see on **Π** 801, and cp. the violent changes of the subject of the verbs, **C** 33-5, **Ψ** 871 *ἀτὰρ δὲ ὅστων ἔχεν* (Meriones) *πάλαί, ὦ ἴθνην* (Teukros). Apollo is mentioned because he is the Trojan champion. The usual translation is 'how could Hektor have escaped *up to this point*, unless Apollo had assisted him?'; but this would require the imperf. *ἐπέεφεργεν*, and *ἀντομαι* in Homer never means *to assist*. [Dr. Leaf, while rejecting the old interpretation of the passage, suspends his judgment as to the correctness of that offered above. M.A.B.] The difference between *πύματον* and *ὑστάτον* is that the latter word means *last relatively to a preceding series*, while the former denotes an *absolute end*, without any such reference.

205. *ἄλλοισιν δ' ἀνένευε*: 'for with shaking of his head

Achilles ever forbade all others and suffered them not to launch' etc.; **δέ** by *parataxis* for *γάρ*. The passage gives a reason why Achilles did not catch Hektor by an obviously easy means.

207. Cp. **Κ** 368 *φθαίη ἐπενξάμενος βαλέειν, ὁ δὲ δεύτερος ἔλθοι*. The unsuitableness of the line there is perhaps in favour of the genuineness of this passage.—**δεύτερος**: 'too late.'

208. **τὸ τέταρτον**: after completing three circuits they are just beginning one more, the springs being near the starting-point.

209. **ἐτίταινε**: 'drew out to their length,' so as to leave the scale-pans clear. The scales of Zeus appear again in three other passages of the *Iliad*: **Θ** 69 ff. (imitated from this), where the Achaeans are condemned to defeat; **Π** 658, where Hektor turns in flight, 'for he recognised the turning of the sacred scales of Zeus'; **Τ** 223, where the issue of battles is said to be decided 'when Zeus inclineth his balance.' It is a natural metaphor to express the vicissitudes of battle by the alternate rising and falling of the scale-pans; and it is but a step from such a metaphor to believe in its reality, to suppose that there is in heaven an actual pair of scales which move up and down in a sort of magic sympathy, as the chances of war change. In other words—for primitive man always confounds cause and metaphor—these scales guide the war, and so become a material expression for Fate. How this idea of Fate lying at the back of all that happens is to be reconciled with the dignity and power of Zeus, is a question which it is useless to discuss, for in all probability such a difficulty hardly presented itself to primitive thought. In fact the idea of Zeus and Fate seem scarcely to have been distinguished; Fate is the will of Zeus, and the other gods are subject to it. If we ask how then Zeus himself is bound by Fate, we come only upon a rough form of the general problem of free-will and determinism, such as certainly would have been unintelligible in an age which had not yet thought out even the relation of cause and effect.

210. **τῆν ἡλεγεῖος**: 'that bringeth long woe' (derive from *ταναός* and *ἄλγος*).

212. **ἔλκε**: 'lifted them' off the ground.

213. **ᾧχετο**: the subject may be (1) Hektor, who is said proleptically to have gone to Hades when his fate was decided; or (2) **αἴσιμον ἥμαρ**, 'fell to the house of Hades,' meaning that, as a symbol of destruction, the lot of death fell lower even than the earth. It is then a hyperbolical expression, like that

in Θ 74, where the lots of the Trojans are lifted up to heaven. The first interpretation seems more natural, but in either case the expression is a rather violent one.

217. οἷσεσθαι προτὶ νῆας: 'shall win and bring to the ships great glory for the Achaeans.' Or Ἀχαιοῖσι may be locative *antequam*, i.e. 'before the eyes of the Achaeans'; cp. Z 477, Δ 95. The use of οἷσεσθαι is peculiar, since it commonly means merely *to win*.

219. πεφυγμένον ἄμμε γενέσθαι: 'to get safe from us' cp. Z 488 πεφυγμένον ἔμμεναι.

220-1. πολλὰ πάθοι: 'should do his best.'—προπροκυλινθόμενος: 'grovelling before.' In ρ 525 the word is used of a wanderer *rolled on and on* away from his home.

225. χαλκογλώχινος: the spear is not elsewhere spoken of as barbed cp. *πανγλώχινας* of arrows, Θ 297; possibly γλωχίς may imply no more than *blade* or *point*.

231 = Λ 348. στέωμεν: *Gr.* 25. 4.

234. γνωτῶν: N 697 n.—τέκε: sing. where we should expect plural, as C 398.

235. νοέω τιμήσασθαι: 'I am minded (intend) to honour.'

236. ὥς: 'seeing how.' For the exclamatory clause used as a subordinate see on Π 600.

237. ἄλλοι δέ: 'while others,' the common parataxis.

244-6. εἵ κεν . . . ἥ κεν: *Gr.* 44. B. 5. For the opt. (θαμείη) following a subjunct. cp. C 308 n.

250. φοβήσομαι: 'flee from,' as always.

251. δίον: 'fled.'

253. ἔλοιμι . . . ἄλοιήν: 'I may slay or I may be slain' a paratactic statement cp. Φ 226, instead of the subordinate, *see whether I slay* etc. For the meaning of the opt. see *Gr.* 4.

254. ἐπιδώμεσθαι: lit. *let us give one another our gods*, 'I us pledge us by our gods'; i.e. each offers to the other the guarantee of his own gods as guardians of his oath, as is done in the formula of Γ 275 ff. (see note). ἐπι- implies *thereover thereto*, as in θεοὶ δ' ἐπὶ μάρτυροι ἔστων α 273, and ἐπίσκοποι the next line.

257. καμμοσίην: 'power to outlast,' as in Ψ 661.

261. ἄλαστε: O 21 n.—συνημοσύνας: the ἀρμονίαι of 25 cp. συνώμεθα N 381.

266-7 = E 288-9. For **ταλαύρινον** cp. **Τ** 78 n.

268. **παντοίης** is illustrated by **Η** 237 ff.

269 = E 602.

271. **δαμάσ** : fut. ; see *Gr.* 24. — **ἀερόα** : 'in the lump.'

273. **ἀμπεπαλών** : **Τ** 438 n.

275. **ἔζετο** : 'crouched.'

280. **ἡείδης** : *ῥῥοεις*. The form recurs i 206. **ἡ-** is the temporal augment, arising from the prothetic **ε** so often developed by *F*.—**ἦ τοι ἔφης γε** : sarcastic, 'yea (yet) thoughtest it.'

281. **ἀρτιεπής** : 'glib-tongued' (cp. *ἀρτίπους*, *ἀρτίφρων*), *i.e.* a mere chatterer, not a doer. **ἐπικλοπος** : 'wily' ; cp. **φ** 397 *ἐπικλοπος ἔπλετο τόξων*, 'cunning in bows.'

284. **ἰεύς** with **ἔλασσαν**. — **μεμαῶτι** : 'as I dash upon thee.'

286. **ὥς δὴ κ.τ.λ.** : 'how I would that thou mightest take it all into thy flesh !'

293. **κατηφής** : 'down-cast' ; see on **Π** 498. — **ἄλλο** : it was usual to carry two spears.

294. **λευκάσπιδα** : 'white' is not elsewhere an epithet of the shield. It may mean only 'brilliant,' or it may refer to a covering of the face of the shield with 'white tin' ; cp. **Λ** 31, where on Agamemnon's shield are *ὀμφαλοὶ . . . κασιγέροις λευκοί*.

298. **ἐφάμην** : 'deemed,' as often.

299. Hektor knows who has deceived him, as in **Τ** 450 Achilles knows that it is Apollo who saves Hektor.

301. **τό γε** : that I should die after all. **φίλτερον ἦεν** : 'was rather their pleasure,' *i.e.* rather than what they seemed to mean by their protection hitherto.

303. **εἰρύατο** : *Gr.* 16. 7.

304. **ἀσπουδί** : 'without an effort.' — **ἀπολοίμην** : hortatory (not a wish) ; *Gr.* 42. 2.

307. **τέτατο** : 'hung down,' lit. *extended*.

308. **οὔμηνεν δὲ ἀλείς** : 'gathered himself and swooped.'

310. **πτῶκα** : better taken not as an adj. *timid*, but as a subst. (so **P** 676). For the doubled subst. cp. *ἔρη κίρκος, τρήρωνες πελειάδες* etc.

315. **τετραφάλω** : 'four-horned' ; see Appendix A. 7

316. A spurious line referring to the *ὀπλοποιία*.—315-6 = T 382-3.

317. Cp. 28. The Evening Star is hardly the one we should expect to find *in the gloom of the night*, if that be the meaning of *νυκτὸς ἀμολγῶ*. But in certain circumstances Venus is a brilliant object in winter to a comparatively late hour.

319. ἀπέλαμψε: 'there was a gleam.' We must supply *σέλας* (cp. T 379) or the like as subject from the general idea of the verb itself; a very curious use, and hardly to be paralleled in Homer, if in Greek.

321. ὅπη εἵξειε μάλιστα: 'to find the likeliest place.'

322. ἄλλο τόσον μὲν ἔχε: 'for the rest so far protected.' Cp. C 378, Ψ 454.

323. If in the original poem the armour stripped from Patroklos belonged to Achilles, as it does in the present arrangement of the *Iliad*, it is almost incredible that the fact should not be mentioned here.

324. φαίνεται κ.τ.λ.: 'and it (the flesh) showed where the collar-bones (coming) from the shoulders clasp the neck, even the gullet, where destruction of life is swiftest.' *λαυκανίην*, as it were, corrects *αὐχένα*, the poet wishing to speak more particularly of that part. For the absence of the participle with *ἀπ' ὤμων* cp. *οἰμωγῆς ἀπὸ πύργου* 417, *ἐμῆς ἀπὸ χειρὸς δλεθρον* K 371.

328. The gullet or *oesophagus* lies close behind and projects a little to the left of the windpipe or *trachea* (*ἀσφάραγον*); thus a thrust from a right hand might easily pierce the gullet and yet miss the windpipe.

329. ὄφρα indicates of course the intention not of the spear but of Fate.

331. ἀτάρ indicates the contrast of the following words with the actual circumstances. The taunt is purposely made to resemble that of Hektor on slaying Patroklos, Π 830.

333. ἄοσσητήρ: O 254 n.—τοῖο goes with ἄνευθεν, repeating *νδσφιν ἐόντα*.—ἀμείνων: 'better than thou.'

339. μή με ἔα: note the *hiatus illicitus* and cp. P 16 n. Here we should no doubt read *μή μ' ἔαε*, the last vowel being lengthened by the ictus.

342-3 H 79-80. —δόμεναι: inf. for imper. —πυρός με

λελάχωσι: 'may give me my due of burning.' This causal use, *make to obtain*, is limited to the reduplicated aor.

345. **μή με, κύον κ.τ.λ.**: 'entreat me not, dog, by knees or parents. I would that my heart's desire so bade me myself cut off thy raw flesh and eat it, seeing what thou hast wrought me, as there surely liveth not the man that may keep the dogs from off thee.'—**οἶά μ' ἔοργας**: an exclamatory clause used subordinately; see Π 600 n.—These words of Achilles are not to be taken, as some have supposed, in the light of an indication that the idea of cannibalism still lingered in Greece. It is, in fact, the utter impossibility of cannibalism which is made the strongest asseveration of Hektor's fate: "as surely as I cannot eat thee myself, so surely shall the dogs eat thee." For the wish cp. Δ 34, Ω 212.

349. With **εἵκοσι** we must supply the idea *times* from the termination of **δεκάκις**, 'ten times and twenty times countless ransom.' Cp. Theoc. 15. 129 *ὀκτωκαίδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός*. Another strange license with numerals is to be found in Aesch. *Theb.* 118 *πύλαις ἐβδόμας*, 'the gates whose number is seven'; *Aesch. Pal.* 2. 380 *ἐνάταις ἀνεθήκατο Μούσαις*, 'the Muses whose number is nine.' If *εἰκοσινήριτα* be read as one word, we may explain (1) *εἰκοσιν-ήριτα*, *twenty-counted*, where *-ήριτα* (cp. *ἀριθμός*) is to be taken as an equivalent of *-akis*: or (2) *εἰκοσινήριτα*, *twenty-countless*, which hardly makes sense.

350. **στήσωσι**: 'weigh out'; cp. Ν 745 n.

351. **σ' αὐτὸν χρυσῷ ἐρύσασθαι**: 'pay thine own weight in gold'; lit. *weigh thy body (see on A 4) with gold*. Cp. Theognis *πιστὸς ἀνὴρ χρυσοῖο καὶ ἀργύρου ἀντερύσασθαι ἄξιος*.

354. **κατά** with **δάσονται**. **πάντα**: 'altogether.'

356. **ἦ σ' εὖ κ.τ.λ.**: 'verily I know thee well, and behold thee as thou art'; or with a closer adherence to the use of *ἔσσομαι*, 'forebode my fate.'—The similarity between the deaths of Hektor and Patroklos is evidently intentional. Both have the dying man's power of looking into the future (see Π 854).

358. **μῆνισα**: *a thing that angers*. Transl. 'draw the wrath of the gods upon thee.'

359. Cp. the prophecy of Xanthos in less specific terms, Τ 417.

361-4 = Π 855-8, where see notes.

365. **τέθνασι**: 'lie dead'; cp. O 496 *τεθνάτω*, Z 164 *τεθναίης*. The rest of the couplet = C 115-6.

370. The admiration felt for the dead body is a thoroughly Greek touch. Cp. the way in which Herodotus speaks of the body of the Persian general Masistios found on the battle-field of Plataiai (9. 25): "They placed the body in a waggon and carried it along the ranks, and it was wonderful by reason of its size and beauty; and for this reason it was that they did so, and the men left the ranks and crowded to admire Masistios."

371. **ἀνουθητί γε παρέστη**: 'came up without stabbing him.' Cp. Ω 421. The wounding of the helpless corpse strikes us as peculiarly brutal; but it was probably not done out of mere wantonness. In the first place, such mutilation would render the ghost harmless (C 180 n.); and in the second, each of the Greeks had a claim, for the sake of some kinsman slain by Hektor, to share in the blood-revenge.

372. **τις**: 'a man,' *i.e.* many a man.

375. **ὥς ἄρα κ.τ.λ.**: 'thus a man spake as he came up and stabbed him.'

379. Notice the lengthening of the first syllable of **ἐπέι** by the ictus.

381-90 must be regarded as spurious. The contracted form of the subjunct. (**πείρνωμεν** for *πείρηθήμεν*) is very rare, and is almost unknown in ancient parts of the poems. Further, Achilles' words seem very inconsistent. He proposes first a sort of "reconnaissance in force" around the city, not to storm it, but simply to see what the enemy are doing. Then he drops this idea, which is hardly adequate to the situation, whether poetically or tactically, and turns to the thought of Patroklos lying unburied. This in itself will be suspicious, if it be true, as suggested in P and C, that the body of Patroklos was never, in the original **Μῆνις**, brought back to the ships at all. On that point, however, it seems impossible to get at anything like reasonable certainty. The other reasons, however, give strong cause for suspecting the passage. Mr. Monro suggests that there is no greater inconsistency than we should expect from the wayward character of Achilles; but surely the idea suggested is rather that of irresolution than waywardness, and that is hardly the fault of which Achilles can be accused, or which should be insisted on at this moment.

382. **ὄφρα κέ τι**: 'in order that in some measure.'

385. This formal line is found elsewhere only in monologues introduced by the phrase *εἶπε πρὸς ὃν μεγάλῃτορα θυμόν*, and is very unsuitable to the present context.

389. εἰ δέ κ.τ.λ. : 'and if indeed in the house of Hades men forget their dead, yet will I even there remember my dear comrade.'

393. Ἡράμεθα κ.τ.λ. : Achilles gives the words of the triumph-song which his men are to sing as they go.

395. Ἔκτορα κ.τ.λ. : 'devised foul entreatment upon glorious Hektor.' The double acc. as with "verbs of doing good or ill."

396. Τένοντε : the tendons are those called the Achilles-tendons, above the heel. The name, however, does not come from this passage, but because the later legend placed Achilles' own vulnerable point here. It will be seen that Achilles does not use the belt given to Hektor by Aias, as the tragedians have it (see on Η 303). One of the scholiasts says that it was a Thessalian custom to drag the body of a murderer round the grave of his victim, so that Achilles here and in Ω 416 follows his national tradition.

397. ἐς σφυρὸν ἐκ πτέρνης : 'from heel to ankle-joint.'

406. The καλύπτρη is the same as the κρήδευρον (470) or κάλυμμα (Ω 93), a long veil thrown over the head by women walking abroad. Λιπαρήν, 'shining,' seems to express the gloss given to linen by oil; cp. 154 n. and C 382, 596.

409. κωκυτός : 'crying,' of the men; οἰμωγή : 'wailing,' of the women, as in the preceding couplet. The aged Priam wails like a woman. Cp. 447.

410. ἔην ἐναλίγκιον : 'it (the state of things) was like.'

411. ὀφρυόεσσα : 'beetling.'

414. See Ω 161, 140, in which passages κόπρος is more in place, as the scene is in the courtyard of the palace, where dung was regularly collected from the animals stalled there.

416. κηδόμενοί περ : 'anxious for me though ye be.'

418. Λίσσωμαι : 'I will entreat.'

419. ἡλικίην αἰδέσεται : 'feel shame before his fellows,' may feel disgraced among young men, should he not respect old age. For ἡλικίην cp. Π 308, where it ὁμηλικίῃ in the concrete sense equals *in years*.

425. Exactly Jacob's "will bring down my grey hairs with sorrow to the grave."

427. τῷ : Ν 57 n

430. ἀδινόθ : Π 481 n.

431. βείομαι : a subjunct., 'why, then, should I live?' Cp. O 194, Π 852. — For the exclamatory nom. ἐγὼ cp. 477.

432. ὄ : ὄs.

435. δειδέχατο : 'welcomed,' for δεδείχατο plupf. from δείκνυμαι : see Gr. 16. 7. Cp. Δ 4, I 224, and η 71 λαῶν οἱ μὴν ῥα θεὸν ὥς εἰσροῶντες | δειδέχεται μύθοισιν ὅτε στείχησ' ἀνὰ ἄστυ.

438 Ἑκτορος may depend on ἄλοχος or on πέπυστο, 'learned about Hektor'; for the latter and the absence of a participle (θανόντος) cp. ε 12 ἄφρα ξίνοιο πίθησθε.

441. For the weaving of patterns see Γ 125, where Helen is described as weaving in her loom the battles going on around her. δίπλακα : 'a double cloak,' i.e. a large-sized cloak meant to be worn double; cp. B 42. ἐνέπασσε gives no indication as to how the decorations were added. To translate *embroider* would be inconsistent with ὕφαινε. On the other hand it seems hardly likely that the art of weaving was sufficiently advanced to enable figures of warriors (as in Γ) to be introduced by the action of the loom itself. The process may have been somewhat similar to that by which a modern Indian weaver produces the patterns in his carpets by inserting coloured tufts of wool by hand in the web as it advances on the loom. Transl. 'and she was picturing (lit. *strowing*) thereon.' — ἐρόνα : a very rare word, occurring only once or twice in all Greek. The traditional meaning is 'flowers,' but some of the ancients thought it meant animals. It may mean *ornaments* generally.

445. ὄ : 'how that'; Gr. 38. 2 (β).

447. See on 409.

448. ἐλελίχεν : 'shook'; P 278 n.

450. Observe the twofold violation of *F* in ἐπεσθον *Ἰδωμ'* and ὅτιν' *Ἑργα*. We might correct to ἐπεσθε· ἴδω τίνα ἔργα.

452. πάλλεται ἀνὰ στόμα : 'leapeth to my mouth,' exactly as we say "my heart is in my mouth." Cp. K 94.

453. πήγνυται : 'are becoming frozen.'

454. αἶ γάρ κ.τ.λ. : 'far from my ear be what I say (ἔπος)!' The identification of a real thing with the words which name it is a common phenomenon of primitive psychology, and is indeed the foundation of the whole system of omens from words. Cp. C 272.

457. ἀγνηορίης ἀλεγεινῆς : 'the fatal pride which possessed

him,' an echo of Andromache's own words to Hektor, Z 407
 δαιμόνιε, φθίσει σε τὸ σὸν μένος.

459. μένος : adverbial acc.

460. μαινάδι ἴσῃ, 'like a mad woman,' recalls μαινομένη
 ἐικῶα Z 389. μαινάς in Homer has none of the associations
 that belong to the *maenads* of the Dionysiac orgies; cp.
 Z 132 n.

465. ἀκηδέστως : 'ruthlessly,' and so Ω 417.

467. ἐκάπυσσε : 'breathed out'; cp. E 698 κεκαφηότα θυμόν.

468. δέσματα, 'attire,' is a general name for the articles of
 the head-dress that follow. The ἄμυξ is a 'diadem' of metal
 worn over the forehead, the σπεφάνη of C 597. The κρήδεμνον,
 'veil,' is a sort of mantilla thrown over the back of the head;
 see on Ξ 184. The κεκρύφαλος is probably a 'kerchief' used
 to bind the hair, and fastened to the head by the πλεκτὴ
 ἀναδέσμη, 'twisted band.' Others take the κεκρύφαλος to be a
 high stiff cap, such as we find represented in early Etruscan
 monuments, and the ἀναδέσμη to be a sort of rolled turban
 which commonly goes round it at the base. But the objection
 to this is that there is no evidence of the use of such an article
 of head-dress by any Greek people.

472. ἔθνα : N 366 n.

473. γαλόω : 'husband's sisters'; εἰνατέρες : 'brothers'
 wives.'

474. ἀτυζομένην ἀπολέσθαι : 'distraught even unto death,'
 lit. *distraught (enough) for perishing*. There is no suggestion
 of self-destruction.

476. ἀμβλήδην : 'with deep sobs.' The word is a very
 vivid metaphor for deep sobs when compared with ἀμβολάδην
 of a boiling cauldron Φ 364. Cp. also ἀνενέικατο T 311.
 γόωσα : 'moaning.'

479. Cp. Z 396.

481. τεκέσθαι : a middle in passive sense, like λίσσθαι etc.

482. δόμους ὑπὸ κεύθεσι γαίης : for the absence of a partici-
 ple cp. 324 n.

487. Aristarchos rejected 487-99, but it is evident that
 500-7 must go too; 500-4 are pointless except as a contrast to
 the preceding picture of starvation, and 506-7 are a very clumsy
 addition, and frigid in the extreme. The whole passage is a
 commonplace on the sorrows of orphanage, but has no appro-

priateness to the case of Astyanax. Destitution is not what is to be feared for a child of the royal race while his grandfather the king and Hektor's brothers are still alive. The danger for Astyanax is far more terrible. The passage is also full of ἀπαξ λεγόμενα of a sort quite unfamiliar in epic poetry: ἀπουρίσσουσιν, παναφήλικα, ὑπεμνήμυκε, ὑπερώνη, ἀμφιαλής.

489. ἀπουρίσσουσιν: 'shall remove the landmarks of his fields.' The idea is that the orphan still has his right to a share in the common field of the community (see on M 421); but as he is unable to defend himself, though the allotment is granted to him, it is stolen by removing the landmarks which define it, to the advantage of his neighbours.

490. παναφήλικα: apparently *cut off from his equals in years*; a strange phrase. The simple ἀφήλις is used by Herodotos in quite another sense, *advanced in years*.

491. ὑπεμνήμυκε: this wonderful form is given by most mss., some having ὑπομν., and others ὑπεμνήμυκε. It is entirely inexplicable. The only remedy is to read ὑπεμνήμυκε, a possible perf. of ἡμύω, and transl. 'in everything his head is bowed low,' he finds humiliation everywhere. δεδάκρυνται: Gr. 39.

492. ἄνεισι κ.τ.λ. apparently means 'goes the round of his father's friends,' the preposition being used as in ἀν' ὄμιλον, ἀνὰ δώματα, *going through*; cp. φάτις ἀνθρώπους ἀναβαίνει. In 499 ἄνεισι means simply *will return*.

493. χλαίνης: for the gen. see on N 383.

494. τυτέον ἐπέσχε: 'putteth to his lips for a moment'; cp. 83.

496. ἀμφιαλής: 'some unorphaned child,' lit. *one with both parents alive*. The idea seems to be that by orphanage a child is shown to be no favourite of the gods, and may be insulted with impunity. This idea survives even to the present day in Albania. "An orphan will say to one whose parents are both alive, 'You are lucky, you may well talk; the black ox has not yet trodden on you'" (von Hahn, *Albanesische Studien*, vol. i. p. 196). So too in the Albanian marriage-ceremonies the baking of the marriage-loaf must be performed by a virgin both of whose parents are alive, for she will bring luck to the wedded pair. Similarly we hear that the boy who led the *Daphnephoria* at Thebes must have his parents both alive; and the same rule held in some Roman rites.

497. πεπληγώς: 'with violent blows'; see on Ψ 660.

198. ἔρρ' οὕτως: 'off with thee, quick!' οὕτως virtually = αὕτως, *just as thou art, without more ado.*

504. θαλέων: 'good cheer'; κῆρ seems to show that it is used in the metaphorical sense, and does not refer to the marrow and fat.

505. νῦν δ' ἄν: 'but now, as it is': see *Gr.* 44. A.—ἀπό with ἁμαρτών: like σεῦ ἀφ' ἁμαρτούσῃ Z 411.

506. Children were not infrequently named after a characteristic of the father; and if, as has been suggested, ἀναξ originally meant *defender*, Ἀκτυάναξ, 'Defender of the City,' will be a natural name to be given to the son of Hektor, who was the 'one bulwark of Ilion.' But the explanation (given in 507), though proper enough in Z 402-3, comes in here with a peculiarly frigid effect.

509. αἰόλαι: T 404 n.

513. The burning of the garments will be no profit to Hektor, because, as he will not himself be burnt on the pyre, they will not go with him to Hades, and he will have to wander naked, without being able to cross the river. The only good of burning them will be the consolation for the survivors, who will at least have done all in their power to honour Hektor by burning what they would have burnt on his pyre, had they had his body to bury. ὄφελος is an adverbial accusative, *by way of profit*; cp. Ω 731 ἢ τις Ἀχαιῶν ῥίψει χερὸς ἐλὼν ἀπὸ πύργου λεγρὸν ἔλεθρον, 'in piteous destruction.'—αὐτοῖς is un-Homeric in this weak sense; perhaps we should read αὐτός.

514. εἶναι goes with καταφλέζω, *for it to be an honour*; transl. 'but for honour.'

Ψ

INTRODUCTORY NOTE.—Schiller says that a man who has lived only to read the twenty-third book of the *Iliad* cannot complain of his lot: "Wenn man auch nur gelebt hatte um den dreiundzwanzigsten Gesang der Ilias zu lesen, so könnte man sich über sein Dasein nicht beschweren." The praise is perhaps somewhat exaggerated, for the book can hardly be said to rise to the heights of some other parts of the *Iliad*, whether for pathos or vigorous action. But it certainly offers

both in a high degree and in striking contrast. In the second part especially the delight in living and doing finds expression so keen and natural as almost to jar at times with the solemn and sad surroundings of the funeral scene. Some of the incidents indeed, especially the description of the foot-race, are distinctly comic. But it would appear to be an impulse natural to man, and certainly consonant with the highest art, to relieve scenes of deepest tragedy with interludes of comedy. The famous entrance of the porter in *Macbeth* is for all time the capital instance of this. But it is a means of which the Greeks very rarely availed themselves; the most striking instance of it in classical work is perhaps the appearance of Herakles in the *Alkestis* of Euripides. The employment of the same device here must be taken as a sign of departure from the old severity and simplicity of the epic, as exemplified in the ΜΑΝIC.

That the book is to be placed among the later parts of the *Iliad* hardly admits of a doubt. This is especially true of the Games, 258-897, the second of the two parts into which the book is sharply divided. The first part—the funeral—seems to be very closely connected with the following book, and there is every reason for supposing that they are by the same hand. αὐτὰρ Ἀχιλλεύς in 257 joins on perfectly to the same words in Ω 3, without showing any traces of a gap. We find here, as in Ω, a marked resemblance to the language of the *Odyssey*. Into this great poem, which of itself forms a noble close to the *Iliad*, the Games would seem to have been inserted at a still later date. They are in themselves a brilliant composition, and have formed for all times a model followed in countless descriptions of sport. But they again have been disfigured by later interpolations for which nothing can be said. The most serious of these is the addition of three contests which stand out from the rest for the weakness and even absurdity of their descriptions. These are contained in 798-883. Another interpolation of the same sort is the long didactic speech of Nestor to Antilochos in 303-350, the last specimen of a class of which we have already found so many, where an interpolator's good advice is placed in the mouth of the old man of Gerenia. Objection has also been taken to various other passages of less importance, to which allusion will be made in the notes.

With all its great beauties, this book, like many other brilliant portions of the Third Stratum, shows one fault—a certain want of clearness in narrative. But this must be

accepted as a mark of style, and does not justify us in rejecting the passages in which it occurs.

The two last books of the *Iliad*, together with the end of **X**, form an epilogue to the **MÄNIC**, the value of which may be more conveniently discussed in connexion with the next book, as that contains the heart of the story. It may be sufficient here to point out that, on the theory of the gradual growth of the poem, the end is the most natural place for an important addition, and the one at which there is the least possibility of detecting a later extension by any unevenness at the point of contact.

2. For the scansion of **ἐπει** see on **X** 379.

5. **ὃ γε**, as often, marks a fresh act of the same subject.

7. **ὑπ' ὄχεσφι** with **ἵππους**: 'our horses now in the chariots.' So **C** 244.

9. **ὃ = τό**, 'for *that* is the honour of the dead.' The word was formed as the neuter of the *demonstrative* *ὅς* (which is only another form of *ὁ*) on the analogy of *ὃ*, the neuter of the *relative* *ὅς*. The two pronouns are quite distinct in origin; the relative *ὅς* = Skt. *jas*, while the demonstrative *ὅς* = Skt. *sas*.) The use only recurs **M** 344 (= 357), **ω** 190.

10. **τεταρπόμεσα γόοιο**: 'shall have had joy of wailing.' This is an idea which occurs in the *Iliad* only in these two last books (cp. 98, **Ω** 513, but is common in the *Odyssey*. "Lamentation is a remedy for grief" is quoted by one of the scholiasts from Aeschylus.

13. Cp. **Ω** 16 and **X** 396 n. for the practice of driving round the dead man. It is not said here that the body of Hector is dragged, but that seems to be implied in the following words, where **ἀεικέα μῆδετο ἔργα** (24) must mean something more than the mere stretching of the body in the dust. When we last heard of the body of Patroklos it was in the hut, 'with the feet turned to the door' (**T** 212). Here it seems to be conceived as lying on the sand of the seashore. These are instances of flaws in the narrative mentioned in the *Introductory Note*. Another will be found just below; after the description of the preparations for a funeral banquet (29) to be given to the Myrmidons, it is a little surprising to find that Achilles goes to eat with the other Greek chiefs (35), and nothing more is said about the banquet to his men. So too the solemn appeal to the shade of Patroklos (19 ff.) recurs in 179-80, where it is evidently more in place than here; and

the two beautiful lines which precede it are taken from C 316-7, where the ἀδινὸς γόος actually introduces a dinge such as the words imply, which is not the case now.

15. *Spargitur et tellus lacrimis, sparguntur et arma*, Virg. *Aen.* 11. 191.

19. καί: even in Hades, where there is but little rejoicing indeed. Transl. χαῖρε 'fare thee well.'

20. τελέω: present rather than future; 'already I am fulfilling,' i.e. this is an earnest of the complete fulfilment of my word. - ὑπέστην: see C 334 ll., Φ 27-32, X 351.

21. ὠμὰ δάσασθαι: 'to eat raw'; we may take ὠμὰ as used adverbially, or we may supply κρέα. 21-3 are quite possibly an interpolation, inserted to explain what Achilles refers to.

24. X 395 n.

27. ὑψηχέας: 'high-neighing,' i.e. with uplifted neck. Cp. Virgil's *frenit alte*.

29. μυρίοι: 'very many.' τάφον δαίνυ: 'made a funeral feast.' The acc. is adverbial, *Gr.* 29. 1 (B).

30. ἄργοι: probably not *white*, but 'glistening.' The animals are not sacrificed to Patroklos, or they would have been black. ὀρέχθων: *ἀπ. λεγ.* in Homer, and obscure in meaning. The most probable interpretation is 'stretched themselves in death,' connecting with ὀρεγ of ὀρέγ-νυμι.—For εἰδῆρω see on C 34.

32-3 = I 467-8. θαλέθοντες ἀλοιφῇ: 'rich with fat, lard.' Cp. the use of θάλα in δαιτὶ θαλαίγ, 'a rich feast.' - εὐόμενοι κ.τ.λ.: 'were stretched (on spits) to singe in the flame of Hephaistos'—in order to burn off the bristles and prepare them for cutting up.

34. κοτυλήρυτον: a doubtful word, apparently meaning *flowing from cups*, i.e. the blood was caught in cups and poured out as a libation to the dead man. In the curious ritual of Odysseus' journey to the underworld, blood is given to the shades that they may have strength enough to speak (A 96 etc.).

36. εἰς Ἀγαμέμνονα: 'to the hut of Agamemnon.'

37. σπουδῇ: 'hardly.'

40-1 = C 344-5.

43. The use of ὅς τις with a definite particular antecedent

is almost unique, and is rendered stranger by the addition of the generalising **τε**, which is nowhere else joined to *ὅς τις*.

46. For the shaving of the hair as a sign of mourning cp. 135.—**μ'**: *με*, as **A** 362.

47. **μετείω**: for this subjunct. form cp. **H** 340, where we should probably write *εἶη* for *εἴη*. Other possible instances are **I** 245, **C** 88, *ο* 448 (for *ἐλθῇ*), **p** 586.

48. **πειθώμεθα δαίτι**: 'yield to the (necessity of eating) the mournful meal.' Cp. 645.

50. **ἀξέμεναι**: *Gr.* 19. 2.—**παρὰ . . . σχεῖν**: 'furnish.'

56. **δαίτὸς εἵςης**: **Ω** 69 n.

57. **ἔξ ἔρον ἔντο**: 'had put away desire for,' having had enough.

58 = **A** 606. *κείω* is a desiderative of *κείμαι*. Transl. 'went to lie down.'

62. **ἔμαρπτε**: 'had taken hold of him,' lit. *was grasping*. The apodosis begins with 65.

63. Cp. **Ξ** 253 n.—**γυῖα**: adverbial acc.

64. "**Ἑκτορ**" = *Ἑκτορι*, as *ἐπαίσσω* takes the dat.: 'from his chase after Hektor (till he came) to wind-swept Ilios.'

65. **ἦλθε . . . ἐπὶ**: *i.e.* *ἐπὶ ἦλθε* = *ἐπέστη*, 'came upon him.'

66. **αὐτῷ**: the living man.

70. **ἀκῆδεις**: see on **Ξ** 427. The present tense is of course to be supplied with **θανόντος**.

71. **περήσω**: 'I shall pass,' or hortatory, 'let me pass.' In either case we have a parataxis (*Gr.* 46) for *ὅπως περήσω*. The words of Patroklos imply that the unburied spirit is not allowed to enter the house of Hades. But in **λ** 51-83 the spirit of Elpenor is found among the rest, though his body is unburied, and in **ω** the souls of the suitors pass among the dead at once before any funeral rites have been paid them. It would seem that during the Homeric period there must have been prevalent some considerable variation of belief as to the state of the soul after death; possibly a more primitive cultus of the dead survived by the side of a belief in their powerlessness which would put an end to such worship. Such a variety of belief and practice would go far to explain the discrepancy between the practice of cremation in Homer and of sepulture at Mykenai; for it would seem that the practice of burning implies a desire to keep the spirit away from the earth, to which it may return

so long as the body is there. On the other hand, the burial and even artificial preservation of the corpse, as at Mykenai, show that no such superstitious dread of the ghost is entertained.

73. **ποταμοῖο** : presumably the Styx, though the crossing of it, so prominent as it is in later legends, is not mentioned elsewhere in Homer. It is just possible that it may be the River of Ocean, which Odysseus has to pass when he visits the underworld (Λ 21).

74. It is not easy to see how, if the soul has not passed the **πύλας Ἀΐδαο**, it can be said to wander **ἀν' εὐρυπυλῆς Ἀΐδος θῶ**. The phrase recurs Λ 571, and may there, as here, be taken to mean only the threshold of the realm of Hades : for Odysseus does not penetrate farther than this.

75. **ὀλοφύρομαι** : 'I pray thee with tears' ; so **ὀδύρομαι** B 290.

76. **νίσσομαι** : 'I come back no more.' Observe the pathetic effect of the verb which, with its derivative **νόστος**, is always used of happy returning home, as though from banishment.

79. **γεινόμενόν περ** ; 'at my very birth.'

81. **ἐυηφενέων** : 'wealthy,' from **εὖ** and **ἄφενος**. The MSS. here and Λ 427 give **ἐνηγενέων**, but the **η** of **ἐνηγενής** cannot be explained : in **ἐνηφενής** it is a regular lengthening of the **α** of **ἄφενος** : cp. **εὐήνωρ** and **εὐήκης**. The true reading has been recovered from a scholium.

83. **τιθέμεναι** : **τιθέμεναι**. So **τιθήμενον** K 34. The **η** may be due to the analogy of the non-thematic contracted verbs, or possibly to the lengthening power of the ictus ; cp. Π 145 n.

84. **ἐτράφημεν** : the shortening of the **ε** before **τρ** is without a parallel in Homer, and we should almost certainly read **τράφομεν περ**. This intrans. use of the aor. **ἐτραφον** must have become unfamiliar in very early times, and would therefore be very liable to be altered.

86. **ὑπό** : 'by reason of.'

87. Notice this instance of exile as the penalty for unpremeditated homicide, comparing I 632 6 and C 490 n. These passages show that the practice of commuting exile for a fine was at least beginning to prevail in Homeric times. We cannot say why exile followed here ; perhaps Amphidamas may have been a kinsman of Patroklos, and the shedding of kindred blood is never commuted among primitive races.

88. This is the only Homeric mention of the game of knuckle-bones, which was so popular in later Greece.

89. ἵππότηα : *Gr.* 4.

91. ἀμφικαλύπτοι : hortatory ; *Gr.* 42. 2.

92. No doubt interpolated from ω 74, where it recurs. The *κορός*, 'coffer,' cannot have been an ἀμφιφορέυς, 'jar.' Besides it is incredible that Thetis would give her son such an ill-omened present. In ω it is at his funeral that she brings this 'two-handled golden urn, and declared it to be the gift of Dionysos and the work of famed Hephaistos.'

94. ἡεΐη is, according to a scholiast, the appropriate word for a younger to use to an elder. Patroklos was older than Achilles ; see Λ 787.

96. ἐκτελέω : fut., *Gr.* 24.

97. ἀμφιβαλόντε : 'embracing' : supply *χεῖρας*.—ἀλλήλους is governed by the ἀμφι-. τεταρπώμεσα : 10 n.

101. τετριγυῖα : 'faintly wailing.' The voice is as weak a copy of the living voice as the εἶδωλον is of the αὐτός. The idea is carried out in ω 6-10 (of the souls of the slain suitors) ὥς δ' ὅτε νυκτερίδες (bats) μυχῶ ἄντρον θεσπεσίοιο | τρίζουσιν ποτέονται . . . ὥς αἱ τετριγυῖαι ἀπ' ἤσαν. Cf. *Hamlet*, "The sheeted dead Did squeak and gibber in the Roman streets."

103. ἦ ῥα κ.τ.λ. : 'surely then the soul and wraith is something even in Hades.' So in identical language Propertius : *sunt aliquot manes*.—ἀτάρ . . . πάντα is a parenthesis, virtually—'even though there be no *life* at all therein' ; γάρ (105) referring not to this but to 103. The lines give clearly the belief of Homeric times as to the nature of the dead. The ψυχὴ καὶ εἶδωλον is a faint material effluence of the man, not the man himself. It is a sort of second self, a copy of the real man, which can pass away from him and return, if he has only fainted ; but when he dies it leaves him finally, passing out either through his mouth or by his gaping wounds. It continues to exist in the underworld, but does not 'live' (φρένες, ; it can at most be recalled to a momentary vitality by a draught of blood. It is this appearance of the departed in dreams which is the basis among many savage peoples of the belief of the existence of the spirit of man after death ; but it is evidently something very different from what we mean when we speak of the immortality of the soul. φρένες here stands for *bodily life*, localised in the diaphragm, just as we place it in the heart. The phrase is peculiar in that it connotes neither

emotion nor intelligence, ideas which generally belong to the word when used metaphorically.

107. **θέσκελον**: we may transl. 'strangely' or 'wondrously,' but the word is of uncertain origin. The old derivation *θεοὺς ἔκελος* is impossible.

112. **ἐπὶ . . . ὀρώρει**: 'watched,' as γ 171 *ἐπὶ δ' ἄνδρες ἐσθλοὶ ὄροντο*. But we should probably reject 112-3 and 133-4; the thrusting in of Meriones and Idomeneus is at least needless, and looks like a special attempt to thrust in local heroes as in **N**.

116. 'And often uphill and downhill and sideways and crossing they went.' The three curious adverbs are all *ἀπ. λεγ.* in Greek, though *ἔσαντα* and *ἐναντα* are familiar. **δόχμια** may be taken to mean the crossing of their paths in every direction between horizontal and perpendicular.

118. The special mention of the *oaks* may be significant, as the ritual use of that wood is found both among Greeks and Germans. The latter, Tacitus says, burnt their dead *curtis lignis*.—**ταναήκει**: Π 767 n.

120. **διαπλῆσσαντες**: 'splitting.'

122. **ἐλδόμεναι** with gen., 'straining for the plain,' as Ξ 276.

126. **φράσσο** . . . **ἥριον**: 'purposed a mighty barrow.'

132. **παραιβάται**: 'fighting men,' as opposed to the drivers. So in Eur. and Xen.

135. **καταείπυσαν**: an imperf. of *ἐννυμι*—*ἐννυμι*, the **-ει** standing for **-ες** (*φεισ-ν*). Transl. 'covered.' The custom of cutting off the hair and laying it on the pyre is regarded as one of peculiar importance. The origin of this is probably to be found in the idea that the mourner offered himself as a companion to the dead man on his journey to the underworld. Just as in magic a lock of hair or parings of the nails represent the whole man, so that incantations practised on them will act on the former owner, so here the hair stands in place of the offerer. It is likely that it thus took the place of an actual suicide such as we are familiar with in the Indian rite of Sutte. Hence arose the wide-spread custom of shaving the head in sign of mourning. So the practice of devoting a *πλόκαμος θρεπτήριος* (142) to a river typifies the self-devotion of the young man to the divinity to whom he is indebted for his growth; for that was the work of river-gods above all. The lock was usually cut off in their honour when the young man came of age.

Achilles still wears his, because he was too young to devote it when he left home.

136. ἔχε: 'held up.

144. ἄλλως: μάτην. See on O 128.

147. ἔνορχα: 'entire,' "males without blemish" of the Jewish ritual.—παρ' αὐτοῖσι: *on the spot*.

151. ὀπάσαιμι: hortatory (*Gr.* 42. 2), 'let me give it.'—φέρεσθαι: 'to go its way'; see on Φ 132.

156. τοῖ . . . πείκονται μῦθοισι: μῦθ. explains τοῖ.

157. γόοιο . . . ἄσαι: 'of lamentation one may e'en have enough, and (so) now' etc. Achilles thinks that all but Patroklos' intimate friends may now prefer to be dismissed.

159. ἀμφί with πονησόμεθα, τάδε being direct obj.

160. κῆδεος = κῆδειος, as χρύσεος by χρύσειος. Transl. 'to whom the dead is the dearest sorrow'; strictly *is a family tie*, but the notion of *grief*, which prevails in κῆδος, still attaches to the adj. So κηδεμόνες (163) means 'mourning kinsmen.'—οἳ τ' ἀγοί: sc. εἰσίν, 'who are chieftains.'

166. εἰλίποδας: O 547 n. ἔλικας most probably means 'with crumpled (twisted) horns,' though the omission of any explicit mention of the horns is as strange as if we should speak of a "crumpled cow." Ameis refers the word to root σελ- *shining, sleek*.

167. ἄμφεπον: 'made ready.'

168. It is not clear whether the fat was meant to help the body to burn, or was a relic of an older rite in which it was used to preserve the corpse.

170. The honey and meal are for the dead man's food, just as the horses are for him to drive, and the dogs and captives to attend him. Cp. the curious account of the royal funeral among the Scythians in Herod. 4. 71-2.—κλίνων: because they were pointed at the bottom.

173. τραπεζῆες: X 69.

176. μῆδετο δέ = μηδόμενος, 'devising evil work in his heart'; *i.e.* evil so far as the victims were concerned. There is no reason to suppose that the poet condemns the deed.

177. σιδήρεον: 'relentless'; cp. P 424, X 357.—νέμοιτο: 'feed upon him.'

179-80 = 19-20

184-91. No doubt an interpolation. Not only is the digression at this point unnatural and awkward, but there is no reason to suppose that the dogs as yet have any opportunity of attacking Hektor's body; Achilles has only said *δώσω*. The dragging (187) and the ransoming (alluded to in 190, see note there) anticipate the next book, and the interference of Aphrodite, who has no special regard for Hektor, is unexplained. Further, the miraculous darkness, covering the spot where the body lies, is not noticed in Ω 15 ff.—*ἀμφεπένοντο* is imitated from the ironical use in Φ 203, where the word is immediately explained by *δημὸν ἐρεπτόμενοι κ.τ.λ.*: its bald use here is evidently quite inadmissible.

186. *ῥοδοέντι*: may mean only 'fragrant'; or there may be an allusion to the ancient idea that oil of roses was an antiseptic.

187. *Ἦνα μή κ.τ.λ.*: an absurdity; the oil could not prevent the body being torn.

190. *ὅσσον ἐπέιχε*: 'so far as the body extended.'—*πρῖν*, 'first,' evidently alludes to the ransoming of the body which forms the subject of Ω; but standing alone here without explanation it is simply meaningless.

191. *ἀμφὶ περί*: adverbial, 'round about'; *Gr.* 33. 3.—*Ἰνέειν*: locative, 'the flesh on the sinews.'

192. This line also must be included in the interpolation. The Winds are appealed to not for the trivial and prosaic reason that the pyre will not burn, but because the funeral is worthy of the gods' assistance. *ἄλλο* (193) is clearly inconsistent with the retention of the line.

195. *Βορέη*: a spondee. We may regard the first syllable as lengthened by the ictus, and *εης* as one syllable by synizesis; or the word may have been pronounced *Βόρηης*.

198. *σεύαιτο*: 'start.'—For the lengthened *τε* cp. P 463.—This is the only case where Iris goes on an errand without being sent by a god, and we should probably not be wrong in excising the fourteen lines *ὠκέα* (198) . . . *ἀπεβήσето* (212), with the necessary alteration of *τοί* to *οἱ* in the last line. The intervention of the goddess is quite uncalled for, and needlessly disturbs the narrative, while in itself the passage is open to several objections. There is an evident absurdity in making Zephyros have all the Winds to his own house to a dinner-party, and the eagerness of each Wind to get Iris to sit by him at this bachelor party is really comic. The idea

of the banquet in Aithiopia seems to be borrowed from **A** 423. In 207 the phrase **μεταδαίσομαι ἱρών** is strange. The compound naturally means *feast among*, as in **X** 498, whereas here it seems to have the construction of **μετέχω**. Elsewhere **δαίνυμαι** never takes any case except the adverbial acc., so that if we transl. 'feast among them on the offerings,' the use is equally unexampled.

200. **Ζεφύροιο ἔνδον** : like **Διὸς ἔνδον** **Τ** 13.

201. **εἰλαπίνην** : adverbial, *Gr.* 29. 1 (**B**).

205. **οὐχ ἔδος** : *sc. ἐστί*, 'I may not sit.' **αὐτίς** : 'back again.'

212. **ἀπεβήκετο** : *Gr.* 19. 2.

214. **ἀήμεναι** : *for blowing, so as to blow*; 'they came to the sea and blew upon it.'

216. **θεςπιδάεος** : the standing epithet of **πῆρ**, based on the habit which fire has of overcoming all human efforts.

219. **ἀμφικύπελλον** : 'double-handled.' The word is probably from an Aëolic form **κίπελη**, connected with **κώπη**, *handle* (cp. Lat. *capulus*).

223. **νυμφίου** : a man was apparently called 'bridegroom' after his marriage until he had a son. The addition of the word here gives a touch of deeper pathos; the man dies just at the moment when his father had good hope of 'seeing his son's sons.' Cp. **B** 701 n.

225. **ἐρπύζων** : 'going heavily.' The word evidently expresses the weary movement of a broken hearted man.

226. **ἑρέων** : 'to herald.'

230. They go to their home in Thrace.—**οἴδατι θύων** : **Φ** 234 n.

232. **ἐπὶ . . . ὄρουσεν**, 'leapt upon him,' expresses the overmastering power of sleep on the worn-out man.

233. A new day begins. **οἱ δ' ἀμφ' Ἀτρεΐωνα** : 'the son of Atreus and those about him.' Cp. **Γ** 116. The idiom is common in Attic.

237. **οἶνω** : the practice of using wine was common in Rome as in Greece. Cp. Virg. *Aen.* 6. 226.

243. The **φιάλη** seems to be the same as the **ἀμφιφορεῖς** of (the spurious) 92; for **ἀμφίθερος** in 270, 616 in all probability means *two-handled*. In any case it can have borne no

resemblance to the shallow saucer-like *φιάλη* of classical art, for such a vessel is quite unsuitable for keeping bones in, nor could it be used on the fire (cp. *ἀπύρωτος* 270).—*δίπλακι δημῶ*: 'a double layer of fat,' to keep out air and moisture.

244. *εἰς ὃ κεν*: (*Gr.* 44. B. 2. —"Αἰδι: here only in Homer of the *place*, instead of the god.

245. Evidently the barrow is to be a mere cenotaph, the bones of Patroklos being preserved to be carried home with those of Achilles.

246. *ἐπιεικέα τοῖον*: 'just a seemly one.' Cp. *θαμὰ τοῖον* σ 209. This use of *τοῖον* is elsewhere restricted to the *Odyssey*; but the analogous use of *τόσον* is common in the *Iliad* (Δ 130 etc.).—*ἔπειτα*: after my death.

247. *τιθέμεναι*: inf. for imper. For the form see on 83.—*ἐμεῖο δεύτεροι*: 'after me.'

251. *βαθεῖα*: supplementary predicate, 'where the ashes had fallen deep.'

252. *ἐννέος*: 'amiable': see on Φ 94, and cp. Hor. *C.* 2. 9. 13 *at non ter aegro functus amabilem | ploravit omnes Antiochum senex | annos*.

254. *ἑανῶ*: Ξ 178 n.

255. *τορνώσαντο*: *made round*, 'marked the circle of the barrow.' *θεμείλια κ.τ.λ.*: 'and set before it about the pyre the stones that made the base thereof'; *i.e.* a circle of upright stones forming a facing to the foot of the mound. We have an excellent specimen of this construction in the circle of upright stones surrounding the site of the graves at Mykenai, and evidently intended as the revetment of a tumulus which has since disappeared. Cp. also Herodotos' description of the tomb of Alyattes, 1. 93 *ἡ κρηπὶς μὲν ἐστὶ λίθων μεγάλων, τὸ δὲ ἄλλο σῆμα χῶμα γῆς*.

257. As the book stands we must take *κίον* as an imperf., 'were for going back,' when Achilles stopped them. But elsewhere (and in particular Ω 801, where the line recurs) it is always an aor., and no pres. indie. *κίω* etc. is found before Aisch. (*Cho.* 680. If we suppose that the Games are a later addition, as suggested in the *Introductory Note*, and that this line was originally continued in Ω 3 (*q.v.*), *κίον* will have had at first its natural sense; and the interpolator must have taken advantage of the possibility of its being an imperf. to introduce his own work.

258. Ἰζανεν εὐρὺν ἀγῶνα: 'seated them in a large assembly,' lit. *as an assembly*. For the meaning of ἀγῶν see on O 428.

260. The riders are called 'swift-footed' because their horses are swift.—Transl. 'he set as prizes a woman for them to take and a tripod.'

264. ὠτῶντα: 'with handles,' see on C 378.—In δυωκα-εἰκοσίμετρον the μέτρον is evidently a definite fluid measure; cp. 268, 741.

265. The use of the article here is certainly late, as in numerous other instances in the Games.

266. ἀδμήτην: apparently a recommendation to the heroic cavalier. But it has been pointed out that we can equally well read ἐξετέα δμητήν.—βρέφος κ.τ.λ.: 'in foal with a mule.'

267. ἄπυρον (= ἀπίρωτον 270): 'untouched of fire,' i.e. quite new, not yet used.

268. λευκὸν ἔτ' αὐτῶς: 'still white as at first.'

269. This line proves the small value of the Homeric talent. From 751 it appears that half a talent is worth less than an ox; indeed, this strongly favours Mr. Ridgeway's suggestion that the talent was worth one ox, which is a very common early unit of value.

270. See on 243.

273. δεδεγμένα: 'awaiting.'

280. Transl. 'so brave and glorious a charioteer have they lost.'

282. λευκῷ: 'bright,' Ξ 185.

283. πενθείετον: formed apparently from the noun-stem πενθεσ- (πενθεσ-ίω), cp. τελείω, νεικεῖω. For the rest of the couplet cp. P 436-40.

284. ἐρμρέδαται: 'trail,' lit. *are supported*.

285. κατὰ στρατόν with ἄλλοι.

291. For the capture of the horses of the breed of Tros see E 323 ff. and Θ 108.

297. δῶρα: a harsh plural; cp. T 268. For the fine in place of personal service cp. N 669. One of the scholiasts drily remarks that Agamemnon considered a war-horse worth more than an unwarlike man.

299. Sikyon is mentioned B 572 as part of Agamemnon's kingdom. **εὐρυχόρων**: 'with broad dancing-lawns,' a curious epithet for a town squeezed in between the Corinthian gulf and the steep hills on the Peloponnese; but the word seems to imply rather the prosperity and magnificence of the town than its physical character.

300. **ἰχανόωσαν**: 'eager,' see on P 572.

303. With this line begins one of the larger interpolations noticed in the *Introductory Note*. It is absolutely unnecessary, and has no connexion with the following account; and it is at once obscure and commonplace in expression. It evidently interrupts the list of competitors in the most awkward manner, the fifth, Meriones, coming in all by himself when we have had time to forget that the list is being given at all.

304. **ὠκύποδες**: a bold use of the *epitheton ornans*, since the horses are said just below (310) to be **βάρδιστοι θέϊων**.

305. **εἰς ἀγαθά** with **μυθεῖτο**, as I 102: 'spake for his profit with wise words to one that himself lacked not wit.'—**φρονέων** points an antithesis with **νοέοντι**.

308. **τῷ**: N 57 n.

309. **τέρματα**: the *meta*, 333, 358.

310. **τῷ κ.τ.λ.**: 'wherefore methinks there will be sad work.' For **λοῖγια** see Φ 533 n.

314. **παρεκπροφύγησιν**: 'slip past,' as though accompanying the successful competitors in the race.

315. **μήτι**: Gr. 6. 3.

319. **ἄλλος μὲν** ('another man,' *i.e.* an ordinary man) is opposed by anticipation to **ὃς δέ** (322), the crafty man.

320. **ἐπὶ πολλὸν ἐλίσσεται**: 'wheels wide' of the *meta*, opposed to **στρέφει ἐγγύθεν** (323). **ἔνεα καὶ ἔνεα**: 'at either end' of the double course. —**πλανόωνται κ.τ.λ.**: 'swerve in the straight, and he keepeth them not in hand.'

324. **ὅπως**: modal; 'he fails not to mark how (*i.e.* how much) to press his horses at the first with (*i.e.* by loosening or tightening) the ox-hide reins.' He does not trust to his horses to make their own pace, but from the very start he controls them with the reins. This sense of **τανύσῃ** is implied in Π 375 **τανύοντο δὲ μῶνυχες ἵπποι**, *went full speed*, "stretched themselves" in modern racing speech. (Cp. also Π 475 n.)

325. **ἔχει**: 'drives,' as usual.—**τὸν προύχοντα**: 'the leader in the race.'

326. The following passage is hopelessly obscure, and can be explained only by violent assumptions. We must suppose that Nestor had private information of the course which Achilles proposed to lay out, and of the nature of it, so that he can assure Antilochos that he will find good going at the turn, and therefore need not fear to make it at full speed. The other competitors, not knowing the ground, will have to make the turn more cautiously.—**σῆμα** : 'a sign'; but it seems to refer to a mental note which Antilochos is to make rather than to the actual **τέρμα** itself. **σῆμα**, *monument*, in 331 is quite different.

330. **ἐν κυνοχῆσιν ὁδοῦ** : 'at the joinings of the track,' a strange phrase, apparently meaning the point where the two straight parts meet at the turn.—**λεῖος κ.τ.λ.** : 'and there is smooth going for horses round it.'

331. There is no other case in antiquity, so far as we know, of a wooden stump being used as a monument on a grave.

333. **τέρματ' ἔθηκε** : 'has made it the turning-point.'

334. **ἐλάσαν** : inf. for imper.—**ἐγχρίμψας** : transitive as in the other famous *locus classicus* on the chariot-race, Soph. *El.* 721 ἔχριμπτ' ἀεὶ σύριγγα, 'kept his wheel ever near.'

335. 'And do thou thyself lean a little to their left (**τοῖν**, the horses) on the well-plaited car.' **εὐπλέκτῳ** : only here of the chariot (and so **ἀπλείας** 136, in place of the common **ἐξέστος**). The word may refer to a plaited floor of the car, see E 727. The regular epithet **ἐξέστος** shows that the body of the chariot was of wood, not of basket work like the Egyptian chariots. For **τοῖν** we should probably read **τοιῶν** (to be taken with **ἥκα**), 'just a little.' See on 246.

337. **κέncαι** : 'prick' with the goad.

339. **ἄκρον** : take as subst., 'extreme edge' of the **νύσσα**, see on T 229.—**κύκλου** is gen. after **πλήμνη**.

340. This line is well illustrated by the catastrophe of the race in the *Electra*.

343. **φρονέων κ.τ.λ.** : 'be wise and on thy guard.'

344. 'For if at the turning point thou drive past the rest as thou pursuest.'

345. **οὐδὲ παρέλθοι** : 'neither (*i.e.* much less) could he pass thee, not even if' etc. All the mss. read **παρέλθοι**, but the printed editions have from the first read **παρ' αὐτῷ** with a comma at **μετάλμενος**.

346. The horse Arion was a famous figure in later Theban myth, but else lies quite outside the Homeric cycle. He was endowed with reason and speech, and was intimately connected with the worship of Demeter and Poseidon under equine forms. For the horses of Laomedon see Τ 221-36.

348. Probably an interpolation.

350. πείρατα : 'the sun,' like μύθου τέλος Π 83.

352. ἐν : into a helmet.

359. σκοπὸν : 'umpire.'

361. Phoinix is stationed at the turn to see fair play. — μεμνέωτο : a strange form, apparently for μεμνήοιτο with metathesis of quantity. Transl. 'might mark the running.'

362. ἵπποιιν : dual because each drove a pair.

363. ἱμάσιν : 'the reins' (!). Cp. Virg. *Aen.* 5. 145 *undantia lora* | *concussere iugis*.

364. ὤκα : 'at once'; here to be distinguished from ταχέως, 'swiftly.' — πεδίοιο : 'over the plain' (so 372); *Gr.* 31. 3.

365. νόσφι νεῶν : 'away from (starting from) the ships.' So on the return they run ἐφ' ἄλός, 'towards the sea' (374).

367. μετὰ : 'upon (lit. among) the blasts of the wind.'

368. Cp. Virg. *G.* 3. 108-9 *iamque humiles, iamque clati sublimē videntur* | *aera per vacuum ferri atque adsurgere in auras*.

373. πύματον δρόμον : 'the last part of the course,' i.e. after the turn. The total silence as to any previous laps prevents our translating *the last lap*, and the course must have been a simple διαυλος.

375. ἄφαρ apparently means immediately after the turn, which, however, is never mentioned in spite of all Nestor's talk about it. ἵπποισι τάην δρόμος : 'there was straining of the pace,' as 758.

376. Φηρητιάδαιο : Eumelos. ἔκφερον : intrans. 'shot out of the ruck.' So 759.

379. δίφρου κ.τ.λ. : 'seemed as though they would mount upon the chariot.' For ἐίκτην see *Gr.* 22. 1.

381. θέρμετο agrees only with μετάφρενον. καταθέντε 'leaning their heads upon his very body,' a strong hyperbole. Cp. Virg. *G.* 3. 111 *umescunt spumīs statuque sequentium*

The whole of the passage Soph. *El.* 709 ff. should be compared.

382. ἀμφήριστον: neut., 'made it a dead heat.' It is possible, but less natural, to make it masc., 'made him (Eumelos) *disputed* in his victory.'

383. Apollo is partial to Eumelos' horses because he bred them (B 766).

387. The κέντρον is evidently identical with the μάστιξ of 384. The ancient Greek whip appears to have been a long pliant rod with a double point at the end; it could thus be used as a whip or a goad. An illustration of it may be found in the British Museum on the well-known Burgon amphora. The ancient Oriental whip is more like the modern, a short handle with an actual lash. The use of ἰμάσθλη as = μάστιξ (e.g. 582 *infra*, and cp. A 531 ἵμασεν ἵππους μάστιγι λιγυρῇ) might appear to imply a thong of leather; but the weight of this argument is removed by the epithet χρυσείη in Θ 43, N 25. The explanation doubtless is that the Oriental form of whip with a lash was also known to the Greeks, whose chariots certainly came from the East, and that a word properly referring to it alone was also generically extended to their own type. The words κλίνει μάστιγα ποτὶ ζυγόν in 510 well suit the long rod, but could not be used of the Assyrian whip with a handle evidently not two feet long.—ἐβλάφθησαν: 'were checked,' see on 571.

388. ἐλεφηράμενος: 'cheating.' The word recurs in Homer only τ 565 of the deceitful dreams which come through the gate of ivory (ἐλέφας); its origin is unknown.

392. ἤξε: for the earlier form ἔφαξε, 'broke.'

393. ἀμφὶς ὁδοῦ δραμέτην seems to mean no more than ἀμφὶς δραμέτην, 'started apart' (cp. ἀμφὶς ἀγῆναι, *to be broken in two*); ὁδοῦ meaning *in respect of their course, or on their (or the) way*, as in θέειν πεδίοιο etc. The horses are harnessed only by the yoke without traces. ἐλύσθη: though connected with ἐλῶ, εἰλῶ = *col-v-o*, in the three passages where it occurs the word seems to mean 'slipping down'; cp. Ω 510 and ι 433 λασίην ὑπὸ γαστέρ' ἐλυσθείς. Here the pole slips down to the ground because the yoke, which alone supported it, does so no longer.

396. τῷ δέ κ.τ.λ.: O 607 n.

398. παρατρέψας κ.τ.λ.: 'turned his horses aside and drove on.'

401. εἶχε: 'was driving after him.' Cp. Ν 326 u.

403. ἔμβητον: 'get on,' *spurt*. Cp. ἔμβα, *hasten*, Eur. *El.* 113.

408. καρπαλίμως with κιχάνετε.

413. ἀποκνηδύσαντε: the dual, as though Antilochos regarded the horses as one unit and himself as the other.

419. στεῖνος: 'a narrow place in a sunk part of the road.'

420. The picture seems to be this. The way back to the starting-point passes partly along a gully, the bed of a stream in the plain. Antilochos proposes to spurt up level with Menelaos at this point, and thus force him either to give way or to run the risks of a collision in the narrow place, where there is room for one chariot only.—ῥωχμός: 'a break' or sudden dip in the ground. See next note.

421. ἐξέρρηξεν ὁδοῖο: 'had broken away some of the road,' which ran along the gully beside the stream, but had been partially washed away.

422. ἀματροχιάς ἀλεείνων: 'seeking to prevent (escape) the other's driving abreast': he keeps in front of Antilochos in the middle of the road, so that the latter can only come up to him by turning off the track to one side.

424. ὀλίγον δέ κ.τ.λ.: 'and having turned a little to one side still pursued.'

430. ὥς . . . εἰκώς seems to be a mixture of ὥς οὐκ ἀίωμι and οὐκ ἀίοντι εἰκώς.

431. ὅσσα δέ κ.τ.λ.: 'as far as is the flight of a diskos swung from the shoulder.' See on Ο 352; and for the next line Ο 359, Π 590.

433-4. ἠρώησαν ὀπίσσω: 'slackened.' μεθέηκεν ἐλαύνειν: ceased to urge them on.'

439. ὀλωότερος: 'more malicious,' as X 15.

440. ἔρρε: 'go thy mad way.' φάμεν: imperf., as the accent shows.

441. The oath is actually administered 581-5.—οὔχ: *i.e.* οἷσε' for οἷσσαι.

443. μοι: ethic dat.

450. We must suppose that the farther part of the course is hidden from the spectators, presumably by irregularities in the plain. When last the competitors were seen on their way

to the turn Eumelos was in front. Idomeneus from his place of outlook can see farther than the rest, though not so far as the turn.

452. τοῖο anticipates ὁμοκλητῆρος. *hearing him while yet afar, the shouter to wit.* Transl. 'as he shouted.'

454. τόσον: cp. C 378, X 322. We use "so far" colloquially in a very similar, though inexact, manner.

455. περίτροχον: 'circular like a (full) moon.'

460-1. ἰνδάλλεται: P 214 n.—αἱ δέ κ.τ.λ.: 'and the mares which led to that point have been held up somewhere there on the plain.' κεῖσε refers to αὐτοῦ.

462-4. These lines must be rejected. They contradict the whole passage, which assumes that the actual turn was invisible to the spectators. τὰς must be the relative, δέ introducing the apodosis. -βαλούσας: 'dashing' intrans. as Λ 722 of a river. This use seems to be unique.

466. εὖ χεθέειν: 'drive aright . . . and hath failed as he wheeled.'

468. αἱ δέ κ.τ.λ.: 'and the mares have left the course because madness seized their hearts.'

471. Probably spurious; it is for the poet himself, not one of his characters, to give such descriptions.

473. αἰσχροῦς: 'insultingly.'

474. τί πάρος λαβρεύσαι: 'why art thou always a braggart?' lit. *why dost thou brag of old?* αἱ δέ κ.τ.λ.: 'the mares afar off are coursing over the wide plain.' See on 521.

476. Idomeneus is μεσαιπόλιος N 361.

483. After ἄλλα τε we should expect in 485 "and now (καὶ νῦν) you are showing your eyesight to be inferior"; but instead of this Idomeneus offers to make a bet on the point.

484. ὅτι τοι κ.τ.λ., 'for thou hast a savage heart,' is appended as an illustration of the statement πάντα δεύσαι Ἄργείων.

485. τρίποδος περιδώμεθα: 'let us wager a tripod'; cp. ψ 78 ἐγὼν ἐμέθεν περιδώσομαι αὐτῆς.

486. Ὑστορα: C 501 n.

490. κε προτέρω γένητ': 'would have gone farther.'

492. χαλεποῖσιν: 'savage.' κακοῖς: 'of abuse.' There appears to be some corruption of the text here. κακοῖς can

hardly be an epithet of ἐπέεσσιν, and it is equally difficult to construct it with the words that follow.

494. καί emphasises ἄλλω: 'ye are wroth with another man, whosoever may do such things.' Notice the opt. ῥέζοι following a primary tense, and see *Gr.* 42. 1 *Obs.*—δέ: by *parataxis* for γάρ.

500. κατωμαδόν: as O 352.

501. αἰρέεσθην: 'bounded' under the strokes of the lash.

502. ῥαεάμιγρες: 'sprinklings,' cp. Λ 536, Υ 501, where the word is used more naturally of blood.

503. πεπυκασμένα must be hyperbolical, since its only meaning in Homer is *covered up*. Transl. 'covered all over.' For the use of metal facings for the wood-work of cars see K 438, Δ 226.

504. ἐπέτρεχον: 'ran on their heels,' as if overtaking them.

505. Another hyperbole. The cars go so fast as to leave hardly any track in the fine dust.

510. See on 387.—οὐδὲ μάτησεν: 'hesitated not'; see on Π 474.

513. ὠτώεοντα: see on 264.

514. Νηληϊός: because Antilochos' grandfather was Neleus. So Achilles is Αἰακίδης.

517. The front of the wheel of the Greek chariot is represented as either in line with the front of the car or a little in advance of it.

521. πολέος as in 475. The word adds the idea of an open unobstructed course in which the highest possible speed may be obtained.

523. δίσκουρα: see 431.—ἐς: 'as much as.'

524. ὀφέλλετο: 'was waxing stronger,' after Menelaos' appeal.

526. εἰ δέ κε . . . γένητο: see *Gr.* 44. C. 4. But the couplet looks like a poor interpolation made up of 490 and 382.

530. βάρδιστοι: an honour assigned to Antilochos' team in 310.

531. ἥκιστος, 'gentlest,' from ἦκα, the opposite of ἀφάρτερος (311), as ἀφαρ is of ἦκα. It is the same word as the Attic ἡκιστος.

532. πανύστατος ἄλλων : cp. ὠκυμορώτατος ἄλλων A 505.

533. πρόσκοθεν : 'before him'; ἀπαξ λεγ. The chariot could easily be dragged, for it can even be carried, by a single man; K 505.

536. Bentley ingeniously conjectured ἐλαύνειν.

537-8. ἀέθλιον . . . δεύτερα : a harsh apposition. The conjecture ἀέθλια is very probable.

542. δίκη : *with a plea*, 'pleading his right.'

545. βλάβεν : 'were stopped'; see 571 and T 82 n.

546. αὐτός τε κ.τ.λ. : 'and himself for all his skill.'
ὠφελεν κ.τ.λ. : the efficacy of a combatant's prayer is proved by Odysseus 770, and Meriones (872; and by Pandaros (Δ 101).

547. τῷ : N 57 n.

551. ἔπειτα : 'hereafter.' δόμεναι : inf. for imper.

552. πειρηθήτω : 'make his trial,' "try conclusions" with me; cp. Φ 225.

558. οἴκοθεν : 'from my store'; so 592.

559. κε τελέεω : Gr. 44. A. 1.

560. εῶρκα : for the slaying of Asteropaios see Φ 183. Nothing, however, is there said of a corselet, which must have been mentioned had he worn one, as he was killed by a wound in the navel. Evidently this passage dates from the time when the corselet had come into use.

561. ὦ πέρι κ.τ.λ. : 'round which at either edge (ἀμφι-) circles (or spirals) of bright molten tin have been set'; lit. *a pouring of tin has been set round in circular patterns*. This circular or spiral ornament is found in profusion at Mykenai. Cp. δινωτοῖσι λήχισσιν Γ 391. 562 recurs in Θ 105, κολεῶν δὲ νεοπρίστου ἐλέφαντος | ἀμφιδιδύνηται κ.τ.λ., 'the scabbard is dight with circles of fresh-sawn ivory on either side.' See also on N 407.

565. Imitated from 624, and absent from the best mss.

568. σκῆπτρον : see on C 505. In the Ellice Islands in the Pacific the natives "preserved an old worm-eaten staff, which in their assemblies the orator held in his hand as the sign of having the right to speak" (Tylor, *Anthropology*, p. 374).

571. ἀρετήν : 'skill.'—βλάψας : ἐβλάψας, 'thou didst stop

my horses': see T 82 n., and cp. Z 39 ὄξω ἐνι βλαφθέντε μυρκίνω, of two horses "brought up" in a tamarisk, and 782 below.

572. βαλών: cp. 462.

574. ἐς μέσον: 'between us,' implying impartiality.—ἐν' ἄρωγῇ: 'with favour,' lit. *by way of partisanship*, like ἄρωγοί in a public trial. See on C 502.

577. ὅτι κ.τ.λ.: a good instance of *parataxis* (*Gr.* 46). The meaning is 'because, *though* his horses were beaten, yet' etc.—ἀρετῇ τε βίῃ τε: 'rank and power.'

579. δικάσω: 'will decide,' by bringing the matter to the test of an oath.—μ': μοι.

581. ἢ θέμις ἐστί: 'as is ordained,' *i.e.* with the formalities usual at races, as mentioned immediately below. This recalls the oath taken by each competitor in the races at Olympia.

582. αὐτὰρ . . . ἐλαυνεσ is grammatically a parenthesis, but to the poet the connexion probably was *στάς . . . αὐτὰρ ἔχε*, 'stand and hold,' ἔχε being substituted for the participle from a dislike which primitive speech has to a string of subordinate clauses. See on Ω 293. *ἰμάσελῃν*: 387 n.

584. Poseidon is sworn by as the god of the family of Neleus; his special connexion with the horse is later than the Homeric mythology.

587. ἄνχεο: 'bear with me.'

590. κραιπνότερος κ.τ.λ.: 'hastier is his thought, and his purpose is lightly swayed.' Cp. Γ 108 ὀπλοτέρων ἀνδρῶν φρένες ἡερέθονται, 'the young have fluttering wits.' λεπτή: *flimsy, light, easily moved*. Cp. our "light-headed."

591. ἐπιπλήτω: as T 220.

592. For εἵ κεν with opt. see *Gr.* 44. 3 (β).

595. ἐκ θυμοῦ πεσέειν ἀπὸ θυμοῦ εἶναι A 562, 'to fall from thy good pleasure.'

597. τοῖο δέ κ.τ.λ.: 'and his heart was gladdened as the heart of the growing crop is gladdened by the dew upon the ears, what time the fields are bristling.' The usual reading is *έέρση* nom. If we retain this, we must, with some harshness, supply a verb for it and translate 'as when dew falls on the ears of corn (and the corn is gladdened).'

603. χωόμενος: the participle is like that after παύεσθαι etc., 'I will cease to be wroth.'—παρήγορος: *flighty, 'wild.'*

The word properly means *hung on at the side* (so especially of the "trace-horse," which was *loosely attached* to the car by the traces only *beside* the other two); hence, as here, *loose, uncontrolled in mind*.—**ἀεσίφρων** : **Υ** 183.

604. **νόον** : 'reason.'—**νεοίη**, 'youthfulness,' is a strange form which does not recur in Greek.

605. **ἀλέασθαι** : inf. for imper.

615. **ὥς ἔλασεν** : 'even as he came in.'

616. **φιάλη** : 243 n.

618. **τῆ** : **Ξ** 219 n.

620. **ὄψῃ** : for the true Homeric form **ὄψε'(αι)** : see on **N** 818.

621. **αὐτῶς** : 'even so,' without a contest. The following list shows that the Homeric pentathlon consisted of the chariot-race, foot-race, boxing, wrestling, throwing the javelin. Throughout classical times the number of contests remained the same, but hurling the diskos was substituted for the chariot-race. So in the Phaiakian games, in **ε** 128, we find leaping instead of the chariot-race. The same series is given again in the following speech of Nestor, where the words **οὔοισιν μ' ἵπποισι** (638) clearly prove that there was no other contest. All this would of itself almost show that the three other contests to which we shall presently come—the fight in armour, the casting the mass of iron, and the archery—are an unauthorised addition, even if the poverty of style were not enough to prove it.

627. The construction is harsh; but we should probably reject 628, and then **πόδες** and **χεῖρες** explain **κυῖα** as in the formal line 772. **φίλος** : for voc., 'my friend.' **οὐδ' ἐπὶ χεῖρες κ.τ.λ.** : 'and my arms (so *χείρ* often) no longer swing lightly on my shoulders on either side.'

629. This is Nestor's regular introduction to his autobiographical sketches.

631. Buprasion is named in **Λ** 756 in Nestor's story of the war between the Pylians and their northern neighbours the Epeians. Amarynkes was a local hero. His son Diore is mentioned **B** 622, **Δ** 517. —**βασιλῆος ἄεελα** : see on **X** 164.

635. **ἀνέστη** : 'stood up to me,' as 677, **ε** 334, Soph. *Tr.* 441. The phrase is evidently technical.

638. **Ἀκτορίωνε** : the two sons of Aktor, called Moliones, **Λ** 709.

639-40. If it had been Nestor's desire to conceal the cause of his defeat, he could hardly have expressed himself more unintelligibly than he has in this couplet. Apparently he wishes to convey that the sons of Aktor took an unfair advantage by being two against one — because one was thus able to devote himself to whipping the horses while the other drove them. (This could hardly have compensated for the extra weight, but the author evidently conceives that it did.) According to one legend they were "Siamese twins," with two bodies joined together. *-πλήθει πρόσθε βαλόντε* (which expresses a single act) may be tortured into sense by translating *by dashing* (cp. 426) *in front by reason of their* (plural) *number*. The words that follow — 'for they were jealous of (this) victory, because the chief prize still remained on the spot' — seem to mean that they roused themselves for a supreme effort, because though four of the prizes had been carried off by an outsider, the fifth and greatest, that for the chariot-race, still remained, and they determined that this at least should not be taken to Pylos.

Dr. Verrall suggests that the words may mean 'objecting to (my) numerical majority, in their jealousy for victory, that forsooth the most important prize was kept at home.' This gives a good sense, but the Greek is as desperate as ever.

641. *ἔμπεδον* : 'surely.'

642. For the *epanalepsis* see on Τ 371, Χ 128.

644. It has been remarked as a curious fact that this line can be read as an iambic trimeter with *γῆραι* (*γήρα*) for *γῆραι*.

646. *καί* : 'likewise'; as men of old honoured their dead with games, so do to thy friend.

648-9. Another very obscurely expressed couplet, and no doubt spurious. The form *μέμνησαι* for *μύμνησαι* does not recur in Homer, and is a later Attic form; the *-c-* fell out between vowels, and was only restored later on the analogy of the consonant stems (*γέγραψαι* etc.). *αἰεί* with *ǎ*, instead of *αιεί* or *αιέν*, recurs only in two passages, both of which may be spurious. The *F* of *ἔφέοικε* is neglected. The occurrence of *ἐνθέος* is another mark of interpolation (see on Φ 94). The sense appears to be 'and my heart rejoices, seeing how thou ever rememberest me as being amiable, and forgettest not the value at which I ought to be esteemed.' *οὐδέ σε λήσω τιμῆς* : *nor do I escape thy notice with regard to the value*. Or, with a comma at *λήσω*, *τιμῆς* may be governed by *μέμνησαι*, 'thou

rememberest me . . . (I mean, thou rememberest) the value';
or *rememberest me at the price*.

652. αἶνον : *praise*, 'thanks.'

655. See on 266.

656. ἀμφικύπελλον : 219 n.

660. The purely intensive force of the perf. πεπληγέμεν is obvious here : cp. X 497 n., N 60 n. ἀνασχεῖσθαι : doubtless a technical phrase, "squaring up." So 686, and in the other Homeric boxing match c 95. Transl. 'lift up their hands and box again.' μάλα enforces the whole sentence.

660. Apollo seems here to be the god of boxing, perhaps in his capacity of the deity presiding over the education of young men, in virtue of which gymnasia were in later Greece under his protection. Cp. τ 36, 'by Apollo's grace he hath so goodly a son.' The worship of Polydeukes as god of boxing is altogether later.

661. γνώωσι δέ : *parataxis* for 'in the judgment of' etc.

662. νέεσθω : 'go happy'; cp. 76 n.

665. Epeios is famous in later legend as the maker of the wooden horse (cp. θ 493, λ 523); but he is not again named in the *Iliad*. It is contrary to epic usage that one who begins 'by loud boasting' should make it good in the end as Epeios does here.

667. The repetition of Achilles' last words is evidently meant to be ironical, the words being spoken, as it were, in inverted commas.

670 I interrupt the speech and may be an interpolation.
μάχης ἐπιδύομαι : 'fail in battle.'

673. ἀντικρύς : 'utterly,' as 867.

674. κηδεμόνες : see on 160. The sarcasm is evident, 'let him have his family mourners ready.'

675. οἷ κε : see on P 241.

677. Euryalos has hitherto appeared only in the Catalogue, with a passing mention in Z 20. He is a near kinsman of Diomedes (whence Diomedes' interest in him), for his father Mekisteus was brother of Adrastos, the grandfather of Diomedes.

679. ὅς κ.τ.λ. : 'who (Mekisteus) came once to Thebes to the burying when Oidipodes (Oedipus) had fallen (in death).'

For **δεδουπότος** see on **N** 426. Oedipus is named again **λ** 271-80. That passage (a late one) shows a near relation to the Tragic version of the legend, except that Iokasta is called Epikaste. The present passage differs in implying that Oedipus did not die in a foreign land as an exile, but received a royal funeral in his own city of Thebes. **Καδμεΐωνας**: 'sons of Kadmos,' the ancient inhabitants of Thebes.

683. **ζῶμα**: the loin cloth or drawers (*διάζωμα* or *περίζωμα*) still worn in the Olympic contests down to Ol. xiv. — **παρακάββαλεν**: 'put on him,' a strange meaning for a compound of *παρά*. The word may have been a technical term with a connotation unknown to us.

684. **ἰμάντας**: simple thongs wound round the knuckles, the precursors of the brutal *cuetus*, which was loaded with metal (Virg. *Aen.* 5. 401).

685. **ζωσαμένω**: with the ζῶμα.

688. **χρόμαδος**: 'grinding,' as they launched their blows. Virgil understood it to mean the noise of breaking bones, *duro crepitant sub vulnere malae*, *Aen.* 5. 436.

690. **παπτήναντα** — *ἐπεὶ ἐπάπτηνε*, 'just when the other looked for an opening.'

691. **αὐτοῦ**: 'on the spot.'

692. 'And as when from beneath the north wind's ripple on a tangle-covered beach a fish leaps up and (again) the dark wave covers him.' **οἰνί** must here mean the beach where it is covered by the shallower water, as in Soph. *Ant.* 591 *οἶδη . . . κολιδοῖ βροσώθεν κελαινὰν θύα*, and (metaphorically) *ὥς μου τὸν θύα παράντας*, Ar. *Vesp.* 696. The simile is a good one. The blow, catching Euryalos just as he takes a step back and turns his head on one side to avoid it, lifts him clean off his feet, and he "leaps" (his body arched backwards) and falls exactly like a leaping fish. For **φρικὸς Βορέω** cp. **H** 63 *Ζεφύροιο . . . φρίξ*, and **Φ** 126.

697. Cp. *Aen.* 5. 470, where Virgil in a truly Roman spirit takes pleasure in outdoing this line in gory details: *crassumque cruorem | ore cicclantem mixtosque in sanguine dentes*.

698. **ἄλλοφρονέοντα**: *silly*, 'dazed'; see on **O** 128.

702. **ἐμπυριβήτην**: 'to go upon the fire'; see on 267. The form of the compound, containing a preposition with *ἐν* a case, is very rare in Greek; cp. *ἐγχειρόματος*, Herod. 5. 108.

707. **πειρήσεσθον** : dual, because in all the contests only as many combatants are invited as prizes are offered ; *nemo . . . mihi non donatus abibit*, as Aeneas says, *Aen.* 5. 305. Cp. 753.

709. **ἄν . . . ἀνίστατο** : a strange repetition of the preposition. The only similar instance in Homer is ε 260.

711. **λαβέτην** takes the gen., **ἀλλήλων**, as though it were **λαβέσθην**.

712. The two wrestlers, standing with their heads close together and their feet apart, are fitly compared to the sloping rafters of a gabled roof. No conclusion can be drawn from this as to the way in which the roof of the Homeric house was built, since this part of the poem is probably much later than Mykenaeen times.

714. **τετρίγει** : 'creaked,' as the hands slipped over the skin. **ερασειάων ἀπὸ χειρῶν** : elsewhere in the *Iliad* only of javelins hurled from the hand. The phrase is evidently a reminiscence not very appropriately applied, as **ἀπὸ** has here no meaning.

716. **κυώδιγες** : 'weals' from pinching. — **φοινικέεσσαι** : sean -οεσ- as one syllable by synizesis.

720. **ἔχεν** : 'withstood him,' lit. *supported* his attacks.

721. **θῆ** : 'at last.'—**ἀνιάζον** : 'began to weary.'

724. The proposition seems to be that each in turn shall allow his adversary to endeavour to hoist and throw him, while he himself offers only a passive resistance. When either is once lifted it would seem that he is at liberty to do what he can to baffle his adversary ; for it is in this position that Odysseus kicks Aias behind the knee. — **τὰ δέ** : *the rest*, 'the issue.' A similar case is that of the boxing match of Krengas and Damoxenos at the Nemean games. After boxing till dusk without result, they agreed that each should in turn hold up his hands and allow the other a blow — with the ghastly result described by Pausanias (viii. 40. 4).

725-6. **κῶληψ** is a word of which the ancients knew neither the meaning nor gender. The ordinary explanation, 'the hollow behind the knee,' the hough, gives a good sense. **τυχῶν** : 'with sure aim.' **δόλου** : 'his (own) cunning.'

731. **ἐν δὲ γόνυ γνάμψεν** : evidently a technical term. What Odysseus actually did we can only guess ; perhaps it is practically the same trick as before — he crooks his leg ('bent

his knee') round that of Aias and so throws him sideways. On the whole the description is a good deal more intelligible than that of a modern wrestling-match would be to the ordinary reader.

733. Three falls was the regular number, cp. ἐν μὲν τῶδ' ἤδη τῶν τριῶν παλαισμάτων, Aesch. *Eum.* 589.

735. 'No longer press each other nor wear you out with pain.'

736. It is not clear why the honours are divided. As Odysseus had thrown his enemy on his back, and had then fallen with him on his side, it would seem that he had the best of it. Perhaps his failure to lift Aias clear off the ground told against him. Nor is it easy to see how the prizes can be called equal.

741. ΤΕΤΥΓΜΕΝΟΝ : 'wrought,' i.e. not plain, but ornamented : cp. ποιητοῖο 718.—ΜΕΤΡΑ : 264 n.

742. ΕΝΙΚΑ ΠΟΛΛΟΝ : 'was far the best.'

743. The distinction between the Sidonians as artificers and the Phoenicians as traders is observed here as elsewhere (Z 289). The Phoenicians appear often in the *Odyssey*, but are mentioned only here in the *Iliad*.

745. ΣΤῆσαν δ' ἐν λιμένεσσι may mean 'landed in harbour' (supplying νῆας as τ 188 στήτε δ' ἐν Ἀμνισῶ), or *landed it*, or *set it up* for inspection, or *weighed it* as a proof of its value. — Thoas, king of Lemnos, was father of Ilypsipyle, and thus grandfather of Euneos (H 468).

746. For the ransoming of Lykaon see Φ 40. Patroklos seems here to be the agent by whom the transaction was carried out, though he is not named in Φ.

748. ἄεθλιον οὐ ἑτάριοιο : 'as a prize (in honour of) his comrade'; the construction is the same as βασιλῆος ἀεθλα 631.

749. Notice the rare omission of the antecedent to ὅς when it is neither subj. nor obj. of the principal verb.

751. Λοισεΐα : 'as the last prize'; for the pl. cp. 275, 538.—For the value of the talent see on 269.

756. αὐτε, 'again,' marks the opposition of the champion of the young men to the veterans.

758. Cp. 375. τέτατο : 'the running was strained ("forced") from the start.'

759. ἔκφερε : 'shot to the front,' as 376.

760. The explanation of this interesting simile seems to be as follows : The ancient Greek loom was vertical, the threads of the warp (μίτος) being fastened to a beam and hanging down. Each thread was attached by a loop to one of two horizontal rods (κανόνες)—all the even threads to one, and all the odd to the other. By pulling these two rods forward alternately an opening between the two sets of threads was made, through which the spool (πηνίον) of the woof was passed. It is probable that this spool was not held in a shuttle, but was carried at the end of a long stick (the κερκίς of ε 62, which had to be passed completely through each time. This, however, does not affect the simile, which depends only on the κανών. It is easy to see that in such a loom this must have been held very close indeed to the weaver's breast when pulled forward, while at the same time she had to pass the spool of the woof behind it from the side. Transl. 'very close, as the weaver's rod is close to the breast of a fair-girdled woman when she deftly draws it with her hand (χερσί is pl. because both hands are used alternately) as she pulls the spool past the warp, and holds it 'the rod, close to her breast.' For παρέκ with acc. = *past* cp. Ω 349.

761. ἀμφιχυεῖναι : 'had settled in them,' i.e. into the foot-prints.

765. Cp. 380.

766. ἴαχον ἐπί : 'cheered him.'—ἰεμένω : 'as he ran with eagerness.'

768. πύματον δρόμον : 'the last part of the course,' see on 373.

770. ἐπίρροθος : 'helper,' as in Δ 390. In Aeschylus and Sophocles the word means *insulting*; and in Aeschylus and Euripides ἐπιρροθεῖν = *to join in aid*, while in Sophocles it = *to abuse*. This shows that the simple meaning of the verb is *to make a noise at*, whether in support or objection.

773. ἔμελλον κ.τ.λ. : 'were about to dart upon the prize,' set in place of a 'tape.' The incident is copied by Virgil, *Aen.* 5. 327 ff.

774. βλάψεν : as 571.

780. κέρας ἔχων : in sign of possession, as 666.

782. μ' = με, πόδας being adverbial.

787. καὶ νῦν : in races as well as in war and council. — ὕμν

ἐρέω : neglect of the *F* is almost if not quite as rare in Ψ as in older parts of the *Iliad* ; but we can hardly emend here except by introducing the synizesis (ὅμμι Φερέω).

791. ὠμογέροντα δέ κ.τ.λ. : 'for (*parataxis*) he is, as they say, in the green of old age,' lit. *in unripe* (early) *old age*. The metaphor is from unripe fruit ; cp. Virgil's *iam senior, sed cruda deo viridisque senectus*. For the meaning of the phrase φάς' ἔμμεναι see T 416 n. — ἄργαλέον δέ κ.τ.λ. : 'but it is hard for us Achaeans, saving Achilles, to rival him in speed.' The form ἐριδῆσασθαι (the *ι* lengthened by the ictus) is strange and does not recur, and Ἀχιλλεῖ is very suspicious, as no similar contraction of the dat. of nouns in -εύς is found elsewhere in Homer. For these reasons the line would appear to have been corrupted.

795. οὐ μέν κ.τ.λ. : 'not unheeded shall thy praise have been spoken.'

798. We now leave the region of poetry for that of miserable patchwork ; see *Introductory Note*. The following three contests form one of the most patent interpolations in the *Iliad*, and are in glaring contrast to the preceding. It has been pointed out on 621 that they are out of place, as being excluded by Achilles' own words. The idea of the first is simply grotesque : two of the chief captains of the Greeks are set to engage in a gladiatorial contest before the army, apparently on the condition that they are to wound one another through the armour but not to kill ! We can as well imagine a duel between Bismarck and Moltke for the amusement of the German army at the siege of Paris. The actual conflict is described as if it were serious, mostly in lines borrowed from fights in other parts of the *Iliad*. It ends, however, in the most impotent way ; the Achaeans seeing, as they might well have done at first, the danger to which they are exposing their generals. No reason is given why Diomedes should receive the sword as victor, when he has done nothing but aim ; nor are we told how the armour is to be held in common. The whole scene is in fact a mere tissue of absurdities and contradictions.

799. τρυφάλειαν : Appendix A. 7. For the spoiling of Sarpedon see Π 663-5.

801 = 271.

802 = 659.

805. ὀρεζάμενος : Π 314 n.

806. 'And touch the inward parts through armour and dark

blood.'—**διὰ . . . αἷμα** is borrowed from **K** 298, but here 'through blood' is meaningless and absurd.—**ἐνδίνων** may mean *that which was within the armour*, i.e. any part of the body. The word does not recur in Greek.

808. For the Thracian sword see on **N** 577, and for **Asteropaios** **Φ** 183.

811-6 are all borrowed.

817 is a vague reminiscence (cp. **N** 559), and devoid of sense, for it is impossible to guess what the difference between **ἐπήϊξαν** and **σχέδον ὠρμήθησαν** is supposed to be.

821. **κῦρε** apparently means 'kept aiming,' but it elsewhere means *to light upon* a thing. These attempts ought to disqualify Diomedes; see 806 **διὰ τ' ἔντεα**.

825 = **H** 304.

826. This scene is somewhat better than the last, though it contains many obscurities. The idea seems to be that 'a mass of pig-iron' (**κόλον αὐτοχόωνον**, lit. *a mass of iron just as it came from the smelting*) is given to be used as a disk for hurling, or rather "putting," and at the same time for a prize. The winner will use it as a source from which his farm-servants will be able to make themselves fresh tools as they need, without the trouble of taking a long journey to the blacksmith in the nearest town. This certainly shows little appreciation of the real conditions; it is much more like an attempt to produce a picture of archaic life from the inner consciousness. In Homer the metal-worker is already specialised, and it is not likely that there was any period after the introduction of metals when he was not; for this branch of industry must from its nature have been one of the very first to call for the division of labour; and there can never have been a time when the farmer would find it cheaper to forge his own tools from unwrought iron than to take a journey to town.

827. Eetion was the father of Andromache.

832. **οἱ**: the victor—a violent transition. **-ἀπόπροει**: apparently 'far from the town' (cp. 835).

833-4. The iron will last the man five years. **-χρεώμενος**: (1) 'in use,' or (2) 'in case of need.'

835. **παρέξει**: 'he will supply it,' or 'it (the **σόλος**) will supply him.'

836. For Polypoites and Leonteus cp. **M** 129 ff.

840. **ρέλασαν** : apparently because the throw was a bad one, since Ερειός has already appeared as the type of brute force.

843. **χήματα** : the pegs that mark each man's put.—**πάντων** should have been "both," since only two have put; but the line is carelessly borrowed from the contest of the diskos in ε 192, where *πάντων* is right.

845. **καλαύροπα** : to be divided *καλα-ύροπα*, the last part being connected with *Φρίπτω*, *Φρόπαλον*, Germ. *werfen*. The **καλα-** may be connected with *κάλος* (Att. *κάλως*), a *string*, as often used to assist in casting (see Lex. s.v. *μεσάγκυλον*, Lat. *amentum*). Transl. 'throwing-staff.'

847. **ἀγῶνος** : 'beyond the field,' meaning either the *competitors* or the *ground* marked out for the contest. Cp. ε 189-98 for a great cast by Odysseus.

850-1. This contest is again absurd. It is ridiculous to provide beforehand a prize for the purely accidental feat of cutting the string. Virgil has imitated the scene (*Aen.* 5. 485-521), and so has Scott in *Ann of Geierstein*, both avoiding this absurdity. The **σίδηρον** is evidently identical with the **πελέκεας** and **ἡμιπέλεκκα**. These words, according to a scholiast, indicate wedges of a certain weight. It appears that weights of this name were in fact known in Boiotia and Cyprus in historical times : in a long inscription from the latter place the letters ΠΕ actually appear as an abbreviation of a unit of weight of silver. The **πελέκεες** are double-headed, and the **ἡμιπέλεκκοι** single-headed.

854. **ποδός** : cp. Ν 383 n.

855. The sudden change from narrative to direct speech in the middle of a line is without parallel in Homer. The only other case of a speech not formally announced is Δ 303.

861-Γ 316. **πάλλον** : the actual shaking was always done by one person. The casting of lots is necessary, because if the first man hits the bird, the second has no chance.

863. **ἡπείλησεν** : in the primitive sense 'declare aloud.' That **ἄνακτι** means Apollo we learn only from the next line.

864. The hecatomb of lambs seems to be regarded as Apollo's fixed price for a successful shot.

870. Both competitors have to shoot with the same bow, and all putted with the same *σῶλος*. Meriones stands by with his own arrow while Teukros is aiming (**ὥς ἔθουνεν**).

875. The description is hopelessly confused. **ὑπὸ πτέρυγι**

seems to imply a side shot, in which case it is only by a miracle that the arrow falls at Meriones' feet. If the bird was directly overhead it is equally miraculous that she should have been able to fly to the mast 'far away' (853, 880) after letting the arrow through. Virgil allows the bird to die outright.—τῆ: *there*, beneath the clouds.

879. **Λιάθεν**: 'drooped.'

884. The final scene, the contest of the spear, has been distinctly alluded to by Achilles in 622, and probably belongs to the original games. Though it is flat after the brilliant scenes of the first four games, yet it will be felt that in Achilles we have once more a live person in place of the dummies of the last three contests. Gladstone has suggested that the tameness may be due to the feeling on the one hand that Agamemnon should not be entirely ignored in the contests, and on the other that he should not run the risk of defeat by one of his own subordinates. It will be seen that here the spear, the second prize, is named first—unless the spear is that with which the contest is to be carried on, and is only by an after-thought made a "consolation prize" for Meriones.

885. **ἀνθεμώεντα**: 'adorned with flowers,' *i.e.* the lotus-flowers and rosettes of archaic decoration.

892. **ἀλλά**: *yet* forbear to display your superiority. We should rather have expected τῶ, *therefore* take the prize.

894. **εἰ . . . ἐθέλοισ**: 'shouldst thou be willing.'—**κέλομαι**: 'advise,' as *κελεύω* often in Attic.

896-7. **δῶκε**: Achilles. - **ὅ γε** marks a fresh act of the same subject, as often. - The imperf. **δίδου** implies 'while at the same time he gave'; see *Gr.* 40. The two acts could easily be simultaneous, since it need not be supposed that Achilles actually touched either prize.

Ω

INTRODUCTORY NOTE. The last book of the *Iliad* tells how Zeus, grieved at the insults daily done by Achilles to Hector's corpse, bids Priam go to Achilles and offer ransom for it; how the old man steels his heart to the terrible task; and how, when Achilles has restored the body, it is brought back to Troy, and there burned and buried with due funeral rites.

The supreme beauty of the book, and the divine pathos of

the dying fall in which the tale of strife and blood passes away, are above all words of praise. The meeting of Priam and Achilles, the kissing of the deadly hands, and the simplicity of infinite sadness over man's fate in Achilles' reply, mark the high-tide of a great epoch of poetry. In them we feel that the whole range of suffering has been added to the unsurpassable presentment of action which, without this book, might seem to be the crowning glory of the *Iliad*.

In the *Iliad* itself there is nothing that we can compare with this, save the equally supreme scene of the parting of Hektor and Andromache. But a similar tenderness of sympathy with the finer chords of human emotion, though it never rises to such sublime expression, runs through the whole latter portion of the *Odyssey*; and it is with the *Odyssey* that this book, more than any of the *Iliad*, has close relation. The relation is not only spiritual; it pervades, less subtly but more tangibly, the whole language of the book. From end to end we are continually coming upon terms of expression unknown elsewhere to the *Iliad*, but recurring again and again in the *Odyssey*.

This close kinship to the *Odyssey* forbids us to believe that the 'Ransoming of Hektor' is by the same hand as the 'Tale of the Wrath.' And one secret of its inexpressible charm for us lies in the fact that it is more modern in spirit, as in date, appealing more directly to the moral sense of the later world. It has, as Mr. Monro has well said, a moral function, that of righting a great wrong—the brutal treatment of the body of Hektor. In X 'the moral superiority of Hektor does not seem to attract the sympathy of the poet.' Now we are in a different atmosphere. The quality of mercy has assumed its right place. Reparation, however tardy, is made at length, and our indignation is assuaged. But it cannot be said that the poet of Ω looks forward to such a reparation. The difference of attitude in fact, seems to imply a distinct advance in the moral feeling of the Greek world.

The story itself is too coherent and uniform in style to admit the suspicion of any material interpolation. Here and there it is true, a few lines have been added, especially in the opening portion, but they do not affect the character of the book as a whole, which there is no reason for doubting is by one hand—the same to which we owe the funeral of Patroklos, and not the impossible one which was largely concerned in the composition of the *Odyssey*.

1. The first three lines belong to the funeral games, which

occupy the greater part of Ψ. The words αὐτὰρ Ἀχιλλεύς in l. 3 resume the narrative where it was interrupted by the insertion of the games at Ψ 257 (see note there).—**λῦτο** : non-thematic aor.

2. **ἐσκήδναντ' ἰέναι** : 'scattered to go,' lit. *for going* ; *Gr.* 43.

3. **ταρπήμεναι** (τέρπω) : an explanatory infin., 'took thought of food and sleep, to have joy thereof.' See last note.

4. **κλαῖε** : the passage which follows begins as though only one night of Achilles' sorrowing were in the poet's mind ; but when we get to l. 12, we see that the history of several nights and days is being given, in fact the doings of twelve days (cp. 31)

5. **ἐστρέφετ' ἔνθα καὶ ἔνθα** : 'kept turning to this side and that.'

7. **ὅποσα τολύπευσε** depends on **ποθέων** by a zeugma, 'yearning for . . . and thinking) how many toils he had achieved with him and suffered woes, piercing both wars of men and the grievous billows thereof.' The last line Θ 183.

καὶ πάθεν is by the usual Homeric *parataxis* (*Gr.* 46) for **πάσχω** : cp. 610.

9. **κατὰ . . . εἶβεν** : *tnesis*.

12. **δινεύεσκ' ἀλύων** : 'he would roam wildly.' For the form **δινεύεσκε** cp. *Gr.* 21.

13. **λῆθεσκεν** (λήθω) : 'nor would he be unaware of the dawn.'

14. **ὃ γε**, as often, marks a fresh act of the same subject. **ζεῦξεῖεν** : opt. of indefinite frequency. **ὑφ'** : because the horses' necks were put under the yoke. See 265 ff.

15. **Ἔκτορα δέ** : *δέ in apodosis*. **-ἔλκεσθαι** : 'to drag him', lit. *for being dragged*, cp. 2 n.

17. The **τε**, which generalises (*Gr.* 45), is out of place, and we should probably read **τὸν δ' ἐάσκειν** : see on Υ 408.

18. **κόνι** : shortened from **κόνι**, *Gr.* 6. 3.—**τοῖο** : 'from him.'

19. **χροῖ** : 'from his flesh' ; a rare dat. for the usual gen.

20. **περὶ . . . κάλυπτε** : *tnesis*. — **πάντα** : acc. masc., 'him altogether.'

The two lines 20-1 are clearly an addition, like the very similar though inconsistent Ψ 185-91. Contact with a corpse

is not consistent with the sanctity of the aegis, and the aegis belongs to Zeus, not to Apollo. See for the aegis O 229 n.

24. κλέψαι: the allusion to Hermes as the thievish god is one of the marks of the lateness of this book. It was the conception of a later mythology, unknown to the authors of the rest of the *Iliad*.—ἀργεῖφόντης: Π 181 n.

25. ἐήνδανεν: impers., 'it pleased.' The form is a hy-form of ἐάνδανεν, apparently on the analogy of ἐώρων.

26. γλαυκῶπιδι: Τ 69 n.

27. ἔχον (εἶχον): 'they persisted'; lit. *held on, kept on*.—ὥς σφιν κ.τ.λ.: 'even as (*i.e.* in accordance with the fact that) at first Ilios became hateful.' Hera and Athene had always been on the side of the Achaeans, but not on account of the Judgment of Paris, which is unknown to the authors of the *Iliad* (see below). Poseidon had a special grievance; cp. Φ 446 ff.

28. ἄτης: 'infatuation,' his infatuated sin.

29-30. Two spurious lines, for the Judgment of Paris is unknown to the *Iliad*; otherwise it would have often been mentioned. Further, Aphrodite did not give Paris 'lust,' μαχλοσύνην, but the fairest woman in Hellas. νέκεσσε, too, makes no sense; the verb means only to *quarrel* or to *rebuke*.

31. ἐκ τοῖο: 'therefrom,' apparently from Hektor's death. Three days are allowed for the funeral of Patroklos, and nine more for the disputes in heaven (107).

32. καὶ τότε: 'even then.'

35. νέκυν περ ἑόντα: 'even though a corpse.' Neither here nor anywhere else does περ mean *although*; the word only adds emphasis to a clause already concessive.—ἔτλητε: 'had the heart.'

36. ἧ τ' ἀλόχῳ ἰδέειν: 'for his wife to look upon.'

37. τοί κε κήαιεν: 'who would burn.'

38. ἐπί: adverbial, *in addition*, 'therewith.'—κτέρεα κτερί-
-σαιεν: 'and do him funeral honour'; lit. *bury him with a funeral*, κτέρεα being adverbial. See Gr. 29. 1 Obs.

41. ἄγρια οἶδεν: 'is savagely minded.'—ὥς, *as*, is accented because it follows its case.

42. ὥς τε has no verb, εἶσι belonging to the ἐπεὶ clause. Similar anacolutha occur once or twice again in the *Iliad*. Possibly 42-5 are spurious; 45 certainly is.

45. A stupid interpolation from the *Works and Days* of Hesiod, where such sententious reflexions are frequent. Apollo could not reproach Achilles for having none of the αἰδώς which injures its possessor. The good αἰδώς is a proper 'sense of shame'; the bad αἰδώς is false modesty or timorous diffidence.

46. μέλλει κ.τ.λ. : 'a man, I ween, may have lost some other [than Patroklos] even dearer.' For μέλλει see Appendix B. 2.—On the meaning of δλλυμι see 725 n.

47. ὁμογάστριον : in a polygamous household like Priam's, those who were sons of the same mother would naturally feel a closer tie between them than with their half-brothers or half-sisters.

48. κλαύσας : 'after weeping.' μεθέηκε : 'ceases'; supply κλαίειν καὶ ὀδύρεσθαι.

49. τλητόν : a verbal with active meaning to which there are few parallels in Homer, e.g. ἀκλάντος, ἀδάκρυτος, ἐπιεκτός. — The pl. μοῖραι is found here only in the *Iliad*.

50. ἀπηύρα : ἀπαυράω.

51. ἵππων ἐξάπτων : 'fastening him to his car'; ἵπποι, as frequently, includes the car.

52. οἱ : 'to him,' Achilles.—τό : 'that thing.'

53. μή κ.τ.λ. : 'let him take heed lest, brave though he be, we be wroth with him.' Observe the neglect of the *F* in οἱ, which of all words retains it most obstinately. We should probably read μὴ *F'* ἀγαθῷ περ ἔοντι νεμεσσηθόμεν (the correct form) ἡμεῖς, *F'* being for *Foi*. When the word was lost with the digamma, the need of it was felt and it was inserted by main force in another part of the line.

56. τοῦτο is predicate : 'even thus mightest thou speak.'

57. εἰ ἐήσετε : 'if ye *mean* to make.' Note this force of the future, and also the factitive use of τίθημι, which is one of its commonest.

58. 'Hektor is indeed a (mere) mortal and sucked a woman's breast.'—ἐήσατο : θιω. μαζόν is an adverbial acc. (lit. *at the breast*), *Gr.* 29. 1 (B).

60. ἀτίτηλα : ἀτιτάλλω.

61. περὶ κῆρι : see on N 206 and X 95.

62. ἀντιάσας : by assimilation (*Gr.* 28) for ἀντιάσας, inapf. The argument that Apollo should take the side of Thetis

because he was present at her wedding is a delightful piece of feminine logic.—**ἐν . . . τοῖσι** together.

63. **δαίνυ(ο)** : 2nd sing. aor. mid. from *δαίνυμι*.

64. **νεφεληγερέτᾱ** : for the form see *Gr.* 4.

66. **μία** : 'the same,' = *ὁμήν* 57.

67. **ἔσκει** : iterative from *εἰμί*, *Gr.* 17. 5 (β).

68. **ὥς γὰρ ἐμοί γε** : 'for thus he was to me at least.'—**ἡμάρτανε δῶρων** : 'failed of his gifts,' *i.e.* failed to offer them.

69. **εἰς** : *O* 95 n.

70. **τὸ γέρας** : 'that honour.'

71. **κλέψαι ἑάσομεν** : 'but surely the stealing we will let be'; as though *τὸ κλέψαι* had been written.—**ἔστιν** : 'is possible.'

72. **Ἔκτορα** : object of *κλέψαι*.

73. **παρμέμβλωκεν** : *παραβλώσκει*.

74. **εἴ τις καλέσειε** : a wish, 'if only some one were to call.'

75. **ὥς κε** : see *Gr.* 44. B. 4.

77. **ἀγγελέουσα** : a future; see *Gr.* 24. 1.

79. **ἔνθορε** : *ἐν-έθορε*, from *θρώσκει*.—**μέιλανι** : *i.e.* *μέλανι*, the first syllable being lengthened by the ictus.—**λίμνη** : *expanse of water*, 'flood,' as *Φ* 317.

80. **ἡ δέ κ.τ.λ.** : 'and she sped to the bottom like a weight of lead that set in (or mounted on) horn of a field-ox goeth down bearing death to ravening fishes.' Cp. *μ* 251—

ὥς δ' ὅτ' ἐπὶ προβόλῳ ἀλιεύς . . .

ἐς πόντον προΐησι βοὸς κέρας ἀγραύλοιο.

There are two explanations: according to one the *κέρας* appears to have been a tube of horn slipped over the line just above the hook, to prevent the fish biting the line through. Then in order to sink the line a certain amount of lead was put into, or mounted on, the horn (*ἐμβεβαυῖα*). According to another the horn was an artificial bait, probably shaped like a small fish. In this case the lead will be run into the bait itself to sink it. Strange though it may seem, it is true that some savage races use such artificial baits while remaining ignorant of the use of edible baits; and artificial baits of horn are still used in trout-fishing.

82. **ἐπὶ . . . φέρουσα** : *tnesis*.

83. **σπῆι**: the MSS. give *σπέιος* as gen., *σπῆι* as dat., of *σπέος*, but these are false forms for which *σπέεος* and *σπέει* should and can always be restored.

84. **εἶαθ'**: i.e. *εἶατο*, 3rd pl. imperf. from *ἤμαι*, lengthened from *ἔατο*, the vocalised form of *ἦντο*.

86. **φείσεσθ'**: *φθίσεσθαι*.

90. **αἰδέομαι δὲ . . . ἔχω δέ**: by *parataxis* (*Gr.* 46) for 'for I feel shame . . . for I have.'

92. **μέν**: = *μέντοι*, 'however'; it does not refer to **οὐδέ** following.

93-4. **κάλυμμα**: X 406 n.—**κυάνεον** has its usual sense of *duck-blue*, and **μελάντερον** means not *blacker*, but *darker*; Thetis puts on in sign of mourning the darkest veil she has. **ἔσθος**: generic, 'raiment.'

97. **ἀιχμήτην**: *άλισσω*.

99. **εἶαθ'**: 84 n.

100. Athene sits next to Zeus as his favourite daughter.

102. **εὖφρην' ἐπέεσσι**: 'spoke kindly to her.'—**ῶρεξε**: 'held out the cup,' to return it.

105. **ἄλαστον**: O 21 n.

106. **καὶ ὥς**: 'even so,' 'nevertheless.'—**τοῦ εἵνεκα**: 'wherefore.'

107. **δή**: *now*.

110. **τόδε κύδος**: 'this (the following) honour,' viz. the reception of gifts in return for the body, instead of having to yield it without ransom. It was a point of Homeric honour to do no favour without an adequate return. See on A 118.

111. **αἰδῶ κ.τ.λ.**: 'keeping (that I may keep) through time to come thy reverence and love.'

115. **οὐδ' ἀπέλυσεν**: 'did not give up' the body after stripping it, as Hektor himself proposed, X 259. There has been no question of actual ransom yet.

116. **αἴ κέν πως**: 'if haply.' See *Gr.* 44. B. 3 (r).

118. **ἰόντ'**: i.e. *ἰόντα*, the participle agreeing not with **Πριάμῳ**, but, as often, with the accusative which would be the subject of the infinitive.

119. **τά κε**: see on P 241. So 147, 176, 196, *infra*.

123. **ἀδινά**: Π 481 n.

124. **ἐπένοντο** : 'were busy.'

125. **τοῖσι κ.τ.λ.** : 'they had got a sheep slain.' The dat. is a dat. 'of person interested.'—**ἰέρευτο** appears to be a plu-perfect, but the shortening of the **ι** is in that case remarkable. On the other hand, to take it as an imperf. for **ἰερέετο** would give an unlikely syncopation.

128. **τέο** (τοῦ ; τίνος ;) **μέχρις** : *quousque*, 'how long?'

129. **ἔδεαι** : cp. **Z** 202 *ὃν θυρὸν κατέδων, πάτον ἀνθρώπων ἀλαείνων*, and Virgil's translation *ipse suum cor edens hominum vestigia vitans*.

133. **ζύνες** : *ξυνήμι*.

134. **ἔέ** : a lengthened form of **έ**, like **έοι—οί**, **N** 465. Probably we should read **έέ** (with smooth breathing), for thus **έ-έ** from **έ-φέ** would correspond exactly to **έ-μέ** from **μέ**.

137. **νεκροῖο** : gen. of price.

139. **τῇδ' εἴη** : 'so be it,' a concessive optative, as **ἄγοιτο** following ; *Gr.* 42.—**ὅς φέροι** : 'the man who may bring,' *Gr.* 42 *ad init.*

140. **πρόφρονι θυμῷ** : 'with heart's intent.'

141. **ἀγύρι** : for the common form **ἀγύρεα**. *Gr.* 6. 3.

145. **Ἰλίον εἴσω** : '(going) within Ilios.'

146. **ἰόντ'** : cp. 118 n.

147. **τά κε ἰήνη** : 'such as shall gladden' ; see on **P** 241.

149. **ἔποιτο** : hortatory, 'let a herald go,' or concessive, 'a herald may go.' **ὅς κε** : as in 147, 'one that may guide.'

152. **θάνατος** : *i.e.* the fear of death for himself.

153. **τοῖον κ.τ.λ.** : 'such (so trusty) an escort will we furnish him in the Swift-appearing One.' **τοῖον πομπόν** is a supplementary predicate. For **ἀργεῖφόντην** cp. **Π** 181 n.

154. **ὅς ἄξει** : the lengthening of **ὅς** here is no doubt due to a lost digamma, *ὅς F' ἄξει*, 'who shall lead him' (**φέ=έ**). Cp. 183 *ὅς σ' ἄξει*. The passage is specially important as convincingly showing that **F** was still, at the time of the composition of a comparatively late portion of the poems, an actual independent and still living sound in the epic dialect.

155. **ἐπήν** : *ἐπεὶ ἄν*.

156. **οὔτε . . . τε** : a common combination in Greek ; *neque . . . et* is occasionally found in Latin.—**κτενέει** : future ; see *Gr.* 24.

157. An ancient scholiast well remarks that the three adjectives cover the three great causes which lead men into wrongdoing—stupidity, thoughtlessness, and malice.

163. **ἔντυπός**: the old man having thrown the cloak over his head, only the *outline of his form* can be seen. Transl. 'and he, the old man, lay in their midst close-wrapped in a cloak, a form only.' It has been suggested that the word may mean "so flat on the ground as to be like the low relief of the impression of a seal." But a man lying on a hard floor would be in high relief, and the word by its position evidently qualifies *ἐν χλαίῃ κεκαλυμμένος* so Apollonius Rhodius took it, imitating the phrase in two passages—*ἐντιπὰς ἐν λεχέεσσι καλυψάμενος γοάσκειν* and *ἐντιπὰς εἰκήλως εἰλυμένοι*). Further, the poet two lines below speaks of him as *κυλινδόμενος*. For the form of the adv. cp. **ἀγκάς** 227.

164. **τοῖο**: deictic, *Gr.* 37. 3; 'of the old man there.'

168. **κέατο**: *ἔκειντο*.

170. **τυτθών**: lowering the divinely loud voice. As an ancient scholiast remarks, Priam is none the less alarmed, since the soul that is crushed by misfortune loses hope and looks only for yet worse things to befall.

172. **κακὸν ὄσσομένη**: 'with evil presage.'—**τόδε**: adverbial; transl. *thus or now*.

174. **ἄνευθεν ἑών**: 'though he dwell afar.'

181-7 are no doubt interpolated from 152-8; for Priam is in the sequel evidently ignorant of any such promise. He does not mention it to Hekabe, nor does he recognise his guide when he meets him; Hermes has to tell his name at the last moment. Moreover, if Priam knows of the divine protection to be afforded him, it diminishes our sympathetic admiration for the old man's courage.

190. **ἡνώγει**: *ἄνωγα*.—**περίρηα**: 'the basket,' apparently the removable wicker 'body' of the cart. The word recurs in **ο** 131 as the receptacle on the car of Peisistratos in which the gifts of Menelaos are placed. It is natural also to identify it with the *ὑπερρείη* of **z** 70 in which Nausikaa takes the linen to be washed. Cp. 267 n.

191. **κατεβήσето**: the same word is used in **Z** 288 of Hekabe going into the same treasure-chamber of the palace. In neither place can descent from an upper story be implied. The treasure-chamber, however, was in the inmost recesses of the house, so it is not unnatural to conceive of going there as a

'going down,' just as we speak of plunging into the depths of a wood without any idea of going into a hole. For the sigmatic aorist with thematic vowel see *Gr.* 19. 2.—**ΚΗΩΕΝΤΑ**: apparently from a subst. *κηῖφος* = *incense* (*καίω*), so that the meaning is *fragrant*. So *κηώδης* Z 483.

192. **ΓΛΗΝΕΑ**: 'treasures,' properly *bright things*, from root *γαλ*, whence *γάλα*, *milk*, *γαλήνη*, *smooth water*. There is a cognate word *γλήνη*, which means (1) *doll*, (2) *pupil of the eye*, and in Ξ 183 an earring is said to be *τρίγληνος*, 'with three drops.'

194. **ΔΑΙΜΟΝΙΗ**: 'my poor wife'; cp. N 448 n. Here the word seems to imply *pity* for Hekabe under her heaven-inflicted misfortunes.

195. **ΛΥΣΑΣΘΑΙ**: '(bidding me) ransom.' The infin. depends on the idea of *command* contained in **ἄγγελος ἦλθε**.

197. **ΤΙ ΤΟΙ Κ.Τ.Λ.**: 'how it seemeth to thy mind.'

198. **ΑΙΝΩΣ**: 'mightily,' lit. *awfully*, an exact parallel to our slang use of that word.

201. **ΟΪΧΟΝΘ'**: *οΐχονται*.

202. **ἔκλε'**: i.e. *ἐκλεο* for *ἐκλέεο*, imperf. pass. from *κλέομαι*: cp. *ἀποαίρεο* (*ἀποαιρέεο*) A 275.—**ἐνί**: *unto*, and so here 'even among.'

206. **εἰ γάρ σ' αἰρήσει**: 'for suppose he shall get thee in his power.'—**ὠμητής** is nowhere else used of a human being.

209. **τῷ δ' ὥς κ.τ.λ.**: 'but for him even thus did forceful Fate erst spin with her thread at his beginning . . . that he should glut.' **ἄσαι** explains **ὥς**.

212. **παρά**: 'in the hands of.'—**τοῦ κ.τ.λ.**: 'whose heart (lit. *liver*) in midst of his body I would I might fasten on and devour.' Hekabe's violent language is paralleled by Beatrice in *Much Ado*, "I could eat his heart in the market-place." See on X 347.

213. **ἄντιτα κ.τ.λ.**: the optative is potential, 'then may work of revenge be done for my son.' See *Gr.* 42.

214-16 are probably spurious.

219. **ὄρνις**: both in Homer and in Attic the *ι* is usually long and only occasionally short. *ὄρνις* is the original form *ὄρνις* is a derivative, = *ὄρνι-ιθ-s*, *-ιθ-* being a diminutive suffix. The word and its cognates are common in the sense of *omen*

the original meaning being entirely disregarded. Aristophanes, *Aves* 721, is very funny on this use—

φήμη γ' ὑμῖν ὄρνις ἐστί, παρμόν τ' ὄρνιθα καλεῖτε,
ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θιράποντ' ὄρνιν, ὄνον ὄρνιν.

πέλευ: πέλου. *ευ* is a common Homeric contraction of *εο*, which in later Greek makes *ου*. It is a mere matter of pronunciation, the difference being nearly that between *πελου* and *πελ-γου*.

221. Ἡ οἷ κ.τ.λ.: 'whether those who are seers divining by victims or priests.' Note that the Homeric *ιερεῖς* as such seems to have had no functions of divination; he is essentially a sacrificer, and there are no omens from sacrifices in Homer.

222. **κεν φαίμεν**: *Gr.* 42. 1 *Obs.*

223. αὐτὸς γάρ: as frequently, the γάρ-clause is put before the one for which it gives a reason.

224. αἶσα: supply ἐστί. —**τεθνάμεναι**: see *Gr.* 27.

226. **βούλομαι**: *I prefer* it, 'I would rather have it so'; this is the proper meaning of *βούλομαι* as opposed to *ἐθέλω*, *I wish*, or *am willing*. **κατακτείνειεν**: concessive, 'he may slay me, when once I have taken my son in my arms and satisfied my desire with moan.' **ἐπὴν . . . εἴην**: lit. *whenever I have* (ἐπὴν — ἐπεὶ ἄν) *dismissed* (ἐξεῖην) *my passion for lamentation*. — **ἐξεῖην** is opt. not by "attraction" to **κατακτείνειεν**, but because Homer uses the subj. and opt. indifferently in many forms of the subordinate clause.

228. ἦ: ἡμί.

229. **πέπλους** are feminine garments only, and therefore presumably for Achilles to give to his women captives.

230. **ἀπλοῖδας**: worn single, opposed to the *χλαῖνα διπλη* or *δίπλαξ*, which was of larger size and doubled before being put on. Both were outer robes, a sort of plaid. Studniczka considers that the **φᾶρος** was a particularly luxurious form of the *δίπλαξ*, as its use is ascribed only to important persons. It was, moreover, made not of wool, like the *χλαῖνα*, but of the more costly and luxurious linen. Hence **λευκά**, which is specially applied to linen fabrics. The **τάπητες** appear to answer to our *blankets*, as they are only used in making beds, Π 224.

232. An interpolation from T 247. It breaks the connexion of the passage and is quite unsuitable here, for **ἔφερεν** is meaningless where the gifts for the ransom are still being selected;

they are not brought out of the *θάλαμος* till 275. The weighing-too, is superfluous when no specific sum has been demanded.

235. *ἔξεσίην*: adverbial acc., 'on an embassy.'—*κτέρας*: 'possession,' as in *K* 216; else only in pl., of funeral rites.

236. *ὁ*: demonstrative, 'the old man there.'

239. *ἐλέγχεα*: the mss. here and in two other places give *ἐλεγχέες*. The form is apparently a pure fiction, invented to avoid the hiatus, which is perfectly legitimate in the bucolic diaeresis, i.e. where the end of the fourth foot coincides with the end of a word. Transl. 'ye that are my dishonour and my shame.'—*οὐ νυ κ.τ.λ.*: 'have ye no mourning of your own at home?'

241. *ἦ ὀνόσασθε* (an aor.): 'tell me, do ye make light of this, that Zeus' etc.—*ὀλέσαι* explains *ἄλγεα*.

242. *γνώσεσθε*: 'ye shall know what it means,' viz. that Hektor is no more.

243. *θά*: *now*. Cp. *N* 122 n.

247. *δίεπε*: we may translate 'chased forth,' the word properly meaning to *manage from the midst* (of that which you manage), and so to *control*.

248. *σπερχομένοιο γέροντος*: 'before the old man in his haste.'

252. *ἐννέα τοῖς*: 'to those nine.'

253. *κατηφόνες*: prob. not an adj., but an abstract word like *ἐλέγχεα* (239): 'my disgraces.' See on *Π* 498.

254. *ὠφέλετε πεφάσθαι* (*φένω*): 'would ye had been slain!'

257. Mestor appears only here. Troilos is not mentioned again in Homer, though he is one of the favourite figures of the later cycle.

258. *ἔσκε*: 67 n.

260. *τὰ δέ*: deictic. Transl. as though *τά* were an adverb 'but here are all my shames left me.'

261. *χορ. ἄριστοι*: 'heroes of the dance.' *ἄριστοι* is meant to have a technical ring; cp. our phrase "carpet knights."

262. The emphatic word is *ἐπιδήμιοι*, 'plunderers of your own folk,' instead of the enemy.

263. *οὐκ ἂν ἐφοπλίσσαιτε*: this kind of formula has frequently been said to be "equivalent to a polite request." The present passage shows that it is equally an imperiou

command. The context alone can guide us as to the speaker's tone.

264. ὁδοῖο : partitive.

267. πείρινα : cp. 109 n. See also Appendix D.

269. οἴηκεσιν : probably *guides* for the reins, *i.e.* rings through which they passed.—ὄμφαλόν : see next note.

270. The most probable explanation of the whole arrangement is as follows. The pole was curved sharply upwards at the end, running up to an almost vertical point (πέζην). In the actual bend (πέζῃ ἐπὶ πρώτῃ) the yoke was laid across the pole. Attached to the yoke was a ring (κρίκος); through this a peg (ἔστωρ) was passed and fastened into a hole in the pole. The ζυγόδεσμον, a rope nine cubits long, was then used to bind something with three turns to the ὄμφαλος, the long ends which remained after this being carried back to the car itself, where they were fastened to an upright post which rose from the front of the breastwork. This post and the rope from it to the end of the pole are constantly depicted in archaic vase-paintings, and there can be little doubt as to the identification of the rope with the ζυγόδεσμον. The chief difficulties then remaining are these: (1) what was the ὄμφαλος? (2) what is the object to ἔδησαν? (3) what is the meaning of ἐξείης? (1) Helbig holds that the ὄμφαλος was a boss on the yoke itself (as indeed is shown by the epithet ὀμφαλόεν above), which served as the point of attachment to the ring. (2) We should probably supply πέζην with ἔδησαν: they bound the upright end of the pole to the ὄμφαλος of the yoke with three turns each way, the ζυγόδεσμον being permanently attached at its middle point to the yoke. The three turns bring us to the upper end of the πέζην, from which the ends of the ζυγόδεσμον are led back to the post on the car. This arrangement is illustrated by the diagram on p. 586. (3). It then follows that ἐξείης κατέδησαν means *fastened to the post*; ἐξείης being either the gen. of a subst. ἐξείη, 'the holder,' so called because it was a support by which the charioteer could hold, or else a corruption of a similar word, changed, when its meaning was forgotten, into the familiar adverb (which means *next in order*).

As to the meaning of ὑπὸ γλωχίνα δ' ἔκαμψαν it is hardly possible to make a guess. It is generally taken to mean 'turned down the end' of the ζυγόδεσμον, but the ζυγόδεσμον had two ends, if the explanation given above is correct. γλωχίς, excepting in late Greek, recurs again only in Soph. *Tr.* 681, where it means the *point of an arrow*.

DIAGRAM TO ILLUSTRATE NOTE ON Ω 270 ff.

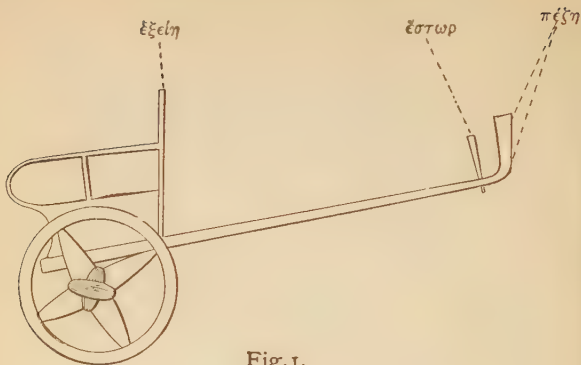


Fig. 1.

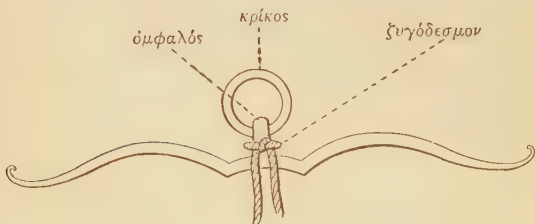


Fig. 2.

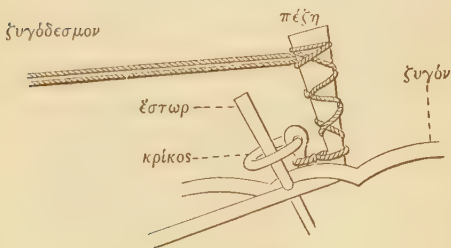


Fig. 3.

1. Chariot and pole.
2. Yoke and appendages, from the front.
3. Means by which the yoke is attached to the pole.

272. ἔστορι is generally derived from root *sed*, to *sit*, as though from its *settling* or keeping firm the yoke.

278. According to the scholia, the Mysians were famous for their mules.

280. αὐτὸς ἔχων: 'keeping them for himself,' for his own use.

281. ζευγνύσθην: 'were getting the horses yoked.'

285. λείψαντε: λείβω.

290. εὖχευ: i.e. εὖχου, *Gr.* 8.—ἔπειτα: 'then'; the meaning being apparently "after all that has been said," to make an end of it.

292. ἑόν: 'his own,' i.e. his favourite.

293. εὖ: a contraction of *ἐο*, of *him*, 'his.' Observe that a clause with a *personal* pronoun follows where in English a relative would be used. To the Greek ear a succession of relative clauses was disagreeable, and whereas we should say "whom I saw, and to whom I spoke," the Greek regularly said "whom I saw, and I spoke to him." Cp. **A** 79 *ὅς μέγα πάντων Ἀργείων κρατέει καὶ οἱ πείθονται Ἀχαιοί*: *Thuc.* 4. 67 *ἐν ὀρύγματι ἐκαθέζοντο, ὅθεν ἐπλίνθονον τὰ τεῖχη καὶ ἀπεῖχεν οὐ πολὺ*: *Eur. Ion* 628 *ὃ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν, | ἐσθλοὺς δὲ μισεῖ*.

296. εἰ . . . οὐ: for the normal *εἰ μή*. With the indicative οὐ was the negative originally used in an *if*-clause, being later ousted by *μή* through the influence of the latter's use with the other moods.

301. ἐσελόν: supply *ἐστίν*.—αἶ κ' ἐλεείη: see *Gr.* 44. **B.** 3 (r).

302. ταμίην: 'house-dame.'

304. χέρνιβον, which must mean *basin*, does not recur in Greek. The ancient critics regarded it with suspicion, and we should perhaps read *χέρνιβα*, and suppose that *χέρνιβον* was invented in order to avoid the hiatus, which is, however, allowable at this place.

306. μέσῳ ἔρκεϊ: where stood the altar of Zeus Ἐρκεῖος, Zeus of the Home. Prayer for an omen, though occurring several times in the *Odyssey*, is not found elsewhere in the *Iliad*, where only chance signs are mentioned.

309. δός κ.τ.λ.: 'grant that I find welcome and pity under Achilles' roof.'

310. **ἑόν** : 'thine own.' See on T 342.

315. **τελειότατον** : 'surest omen.' The subst. τέλος means *power, authority, prerogative*, and the derived adjectives τέλειος and παντελής mean *fully possessed of (certain) prerogatives*, so that τελειότατον here means *most full of authority* (to give an omen). Cp. Aesch. *Suppl.* ἀναξ ἀνάκτων, μακάρων μακάρτατε, καὶ τελέων τελειότατον κράτος, 'of all powers, Power Supreme.' In *Ag.* 973 ὦ Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει ('accomplish my prayers'), the speaker, making a play on the words τέλειε and τέλει, hints at a sense of τέλειος (as though = *accomplisher*) which it does not possess.

316. The etymology and meaning of μόρφνος are unknown.—περκνόν describes the colour of the bird, *dappled*, spotted with dark; as ripening grapes ὑποπερκάξουσιν H 126. Cp. Φ 251-3. This is the only foreshadowing in Homer of the place which the eagle was to take in later mythology as the especial bird of Zeus.

318. The κληῖδες are here the bolts which hold the doors; see on Ξ 168.

321. **ιάνη** : *lalanō*.

323. A line occurring three times in the *Odyssey*.

328. **ὥς εἰ** : *i.e.* ὥς (ἀν ἔποντο) εἰ θανατόνδε κύντα (ἔποντο).

331. **εὐρύοπα Ζῆν** : probably from *φόψ, voice*, rather than from root ὀπ, *to see*. Cp. Pindar, *P.* 6. 24 Κρονίδαν βαρυόπαν στεροπᾶν πρίτανιν. Compounds of ὀπ make -ωπα not -οπα : cp. ἐλικῶπες, εὐώπιδα etc.

335. **ἑταιρίσσαι** : 'to be companion to.' But the intransitive use of a verb in -ίζω is strange, and ἀνερ' ἑταιρίσσαι, *to make a man thy companion*, has been proposed.—**ᾧ** : 'for whom thou wilt at any time hear'; not an objective dat. with κλύειν. So in E 115 κλῆθί μοι means 'hear, I pray' (ethic dat.). In Π 515 the dat. is a *dat. commodi*, as here.

337. **μήτ' ἄρ τις** : Bentley conjectured *μή τις* *Fe.* This not only saves the *F* of *Εἰδῆ* and supplies an object for the verb, but also avoids the unpleasant and meaningless iteration of ἄρ.

338. **τῶν ἄλλων Δαναῶν** : 'those others, Danai.' —**Πηλεΐωνάδε** : the -δε is not found elsewhere added to the name of a *person* earlier than Apollonius Rhodius (200 B.C.). We have Ἀιδόσδε in Homer, but there the δῶμα which the gen. implies makes the construction more natural.

339. **διάκτορος** probably means *The Runner*, from **διακ-**, a lengthened form of **δι-**, root **δι**, *to run*, whence also **διώκ-ω**.—**ἀργεῖφόντης** : Π 181 n.

340. The passage has been imitated by Virgil, *Aen.* 4. 238 ff.—

dixerat. ille patris magni parere parabat
inperio ; et primum pedibus talaria nectit
aurea, quae sublimem alis sive aequora supra
seu terram rapido pariter cum flamine portant ;
tum virgam capit : hac animas ille evocat Oreo
pallentes, alias sub Tartara tristia mittit,
dat somnos adimitque, et lumina morte resignat.

348. **πρώτον ὑπνήήτη** : ‘with the new down upon his chin.’ It is strange that the description should suit only the youthful Hermes of the great age of Greek art ; in works of the archaic period the god is always represented as bearded.

349. The tomb of Ilos is mentioned in **Κ** and **Λ**. Of its position we only know that it was **μέσσον κάπ πεδίου** **Λ** 167.

350-1. **στήσαν . . . ἐν ποταμῷ** : ‘stayed at the river.’

354. **φραδέος κ.τ.λ.** : ‘here is a matter for a prudent mind.’ Cp. **ἡ δὲ λοῖγια ἔργα** **Α** 518. The only two other instances of simple adjectives in **-ης** appear to be **σαφής** and **ψευδής**.

356. **ἐφ’ ἵππων** : on the horse-chariot, leaving the mule-waggon to its fate.—**ἔπειτα** : ‘else’ ; lit. *next*, i.e. as an alternative suggestion.

357. **λιταεύσομεν** : subjunct.

358. **σὺν . . . χύτο** : together.

359. **ἐνὶ γναμπτοῖσι μέλεσσι** : ‘on his bending limbs’ ; a phrase elsewhere occurring only in the *Odyssey* and a late passage of the *Iliad*, **Λ** 669, where the ‘lissom limbs’ are spoken of as the seat of strength. If this is the meaning here, we have a rather unfortunate *epitheton ornans*, a reminiscence from a familiar phrase ; but the sense may be *bending from fear*. The old man’s sudden terror, in spite of the courage with which he started, is a very natural touch.

360. **ἐριούνιος** : **Υ** 34 n.

363. **ἀμβροσίην** : **Ξ** 172 n.

365. **ἐγγύς** is the predicate : ‘who, thy foemen cruel, are hard anigh thee.’

367. νόος : 'what device (for escape) would then be thine?'

369. ἀπαμύνασθαι : the inf. carries out the thought in οὔτε νέος and γέρων, 'thou art not young, and he is old, for self-defence.'

370. καὶ δέ : in this collocation the δέ means *and*, and the καὶ *even*.

371. φίλω πατρί : 'my own dear father.' —In several passages in Homer φίλος is scarcely removed from its original sense of "own," especially in such phrases as φίλον ἦτορ, φίλαι χεῖρες, φίλα εἴματα, φίλος αἰών, and the like.

375. ἀντιβολῆσαι : epexegetic inf. as in δῶκε λαβεῖν. See *Gr.* 43.

376. αἴσιον : may be (1) *lucky*, i.e. 'for good luck'; or better (2) *a man of moderation*, the Latin *modestus*, and so 'peaceful,' 'gentle.' The word is ἅπαξ λεγ., but παραίσιος, *inauspicious*, occurs, and ἐξαισιος, *immodicus*, *outrageous*, *unreasonable*. αἴσα properly means *measure*, Lat. *modus*.

377. ἔξεcci : ἔξ-ει. *Gr.* 17. 5 (B).

379. καὶ δὴ κ.τ.λ. : 'yea surely becoming are all these thy words.' The god expresses approval of Priam's pious sentiments.

381. ἡὲ . . . ἦ : 408 n.

382. ἵνα : *in order that*, rather than *where*, since such local relatives are very rarely found in Homer with personal antecedents.

384. τοῖος κ.τ.λ. : literally, *for (being) such a man has that bravest of all perished, even thy son*. Transl. 'so heavy a loss is the loss of that bravest of all, thy son.' Notice how delicately Hermes lets Priam see that he knows him. Priam has no reason to be surprised at this, for he had visited the Greek army but a little while ago to swear to the truce in Γ.

385. μάχης with Ἀχαιῶν : 'the battle against the Achaians.' ἐπεδεύετο : 'stayed not behindhand from,' lit. *came not short of*.

387. τέων : τίνων ;

388. ὥς : either *since*, or *how* (exclamatory).—τὸν οἶτον : 'that (particular) doom and death of my son,' so different from that of others. Cp. Τ 147, Ψ 257, 465.

394. ἑσταότες, as idle spectators.

398. ὦδε : *thus*, as I see thee.

399. ἔσιν : *είσιν*.

400. τῶν μέτα : 'from among them.' The gen. seems to be ablative.

402. ἐθήσονται μάχην : 'will set the battle in array.'

404. Ὑσχεῖν ἐκκυμένους πολέμου : the gen. is best taken with both verbs. Transl. 'curb their eagerness for the battle.'

407. εἷς : *εἷ*. The word is intolerably weak for so emphatic a place, and *εἰ δ' ἄγε* has been proposed, 'Come now tell me.' We must then supply *εἷ* with *θεράπων*.

408. Ἡ . . . Ἡε : in Attic *εἶτε* . . . *εἴτε*.

412. κείνος : *δεικτικῶς*, 'there he lies.'

413. αὐτως : 'just as he fell.'—ἐν : *among*.—οἱ : 'this is the twelfth day with him.' For the idiom, which is common, cp. *πέντε ἡμέραι ἦσαν τῇ Μυτιλήνῃ ἐαλωκυῖα*.

417. ἀκηδέστως : as X 465.

418. θεοῖο (*θεόμοι*) κ.τ.λ. : 'thou mayst see for thyself, if thou go to him.'

419. ἐερσέεις : 'fresh,' cp. *roscidus*.—περὶ δ' αἷμα νένιπται : 'and hath been washed of his blood.'—περί is an adverb, but practically coalesces with the verb. -αἷμα is acc. of object; the construction being that of the passive of verbs which take two accusatives in the active, e.g. *περιαρῆσθαι τι*, *to be stripped of anything*. Cp. z 224 *χρῶα νίξετο δῖος Ὀδυσσεὺς | ἄλμην*, 'washed his body of the brine.'

420. σὺν . . . μέμυκεν : *συνμύω*.

421. Take ἐν with ἔλασσαν. The allusion is to the wounding of the corpse in X 369.

422. εὐοῖο : cp. T 342 n. The mss. here give *εἶπος*.

423. φίλος περὶ κῆρι : see on N 206 and X 95.

425. διδοῦναι : an astonishing form, and probably a blunder of the copyist. We should probably read *διδῶμεν* or *διδόμεν*, i.e. *διδόμεν* with ietus lengthening; cp. *ζευγνύμεν* Π 145 and *τιθήμεναι* Ψ 83, where see notes.

426. εἴ ποτ' ἔην γε : 'if that child indeed I had'; i.e. if it was not all a dream, as past happiness seems to be to the broken-hearted. Cp. Γ 180 n.

428. τῷ οἱ ἀπεμνήσαντο: 'therefore they remembered them (his gifts) for him.'

430. αὐτόν: 'me myself.'—cὺν θεοῖσιν: 'with the favour of heaven.'

433. πειρῶ should be more correctly πειράε'(αι), as πειρῶ is an impossible contraction in Homer.

434. παρῆς Ἀχιλλῆα: 'behind Achilles' back,' lit. *passing by* Achilles. Cp. Υ 133 μὴ χαλέπαινε παρὲκ νόον, 'in defiance of good sense.'

435. περὶ κἄρι: cp. 423 π.

437. For this and other passages where both ἄν and κε occur in the same clause see *Gr.* 44. B. 6 (α). —Ἄργος in the mouth of a Myrmidon most naturally means the 'Pelasgian Argos,' Thessaly.

443. δῆ: 'at last.'—πύργους νεῶν: 'the towered wall before the ships.' In earlier books the τάφος is at some distance in front of the wall; here the two are apparently conceived of as close together.

444. δέ: *in apodosis*.—νέον: *newly, freshly*, and so here 'were just busying themselves.'

445. ἐφ' . . . ἔχουσ: *tnesis*.

448. ὅτε δῆ κ.τ.λ.: the apodosis is suspended, by the description of the hut, till 457.

The κλισίη of Achilles is described as a full counterpart of the Homeric house (see Appendix ()), with a forecourt and πρόδομος (673), αἴθουσα (644), μέγαρον (647); and the whole is called οἶκος (572) and δώματα (512). This indicates a complete difference of view from the rest of the *Iliad*, except from I. Even there, though the scene passes in the same hut, there is hardly any indication of a building on this scale; compare particularly I 658-9 Πάτροκλος δ' ἐτάροισιν ἰδὲ δμῶῃσι κέλυσεν | Φοῖνικι στορέσαι πυκνὸν λέχος ὅττι τάχιστα with Ω 643-4, where in a precisely similar context the former knows nothing of an αἴθουσα. The μυχός, however, is common to both (Ω 675 = I 663). In the rest of the *Iliad* the κλισίη is hardly thought worthy of the formal compliment of an *epitheton ornans*, the only exceptions being κλ. ἐύτυχτος twice and ἐύπηκτος once—all late passages. The whole conception indicates a poet who is more familiar with the palace than the camp. He has not taken the trouble to consider how little his spacious dwelling

agrees with the crowding of the Achaians along the shore, or indeed with the first conditions of a naval camp.

450. ἔρεψαν κ.τ.λ. : 'thatched it with downy thatch gathered from the meadows' ; lit. *they put on a downy roof*.

453. ἔχε : εἶχε, 'held to,' kept fastened. — ἐπιβλής : evidently a long beam running horizontally through a hole in one door-post, so that it could be thrust across the door into a suitable hole in the other post. The gate in the fortifications has two such bolts, there called ὀχῆες, see on **M** 456.

454. ἐπιρρήσσεσκον : 'dashed-to' ; see on **C** 571. Cp. Soph. *O. T.* 1241 πύλας ἐπιρρήξας' ἔσω (*v. Jebb ad loc.*).

455. κληῖδα : the same as the ἐπιβλής above.

457. ὦξε : a contracted form of ὦξε (146), not found elsewhere.

462. εἶσομαι : a fut., *will go*.

464. ἀθάνατον κ.τ.λ. : (1) 'that mortal men welcome (as hosts) face to face an immortal god' ; (2) 'that a god show open (ἄντην) favour to men.' The sense of (1) is better.

466-7. Two almost certainly spurious lines : the *Iliad* knows nothing of any son of Achilles except in late interpolations ; and Priam does not follow the god's advice, as he makes no mention of either mother or son. 465 would form a very effective ending to Hermes' speech. — **cuν** . . . ὀρίνης : *imesis*.

470. κατὰ . . . λίπεν : 'left behind.'

471. οἴκου : gen. of direction.

473. καθείατο : καθήντο.

474. Ἄλκιμος : a short and *familiar* form of Ἀλεπτόων, as **T** 392.

476. ἔσθων καὶ πίνων : added as it were in opposition to ἐδωδάς, as ἀπέληγεν is used either with gen. or participle.

480. ὥς δ' ὅτ' ἄν κ.τ.λ. : 'and as when a grievous curse hath come upon a man, and he (lit. *who*) hath slain one in his native land and come to the land of strangers, to a rich man's house, and amazement possesseth those that look upon him, so was Achilles amazed.' The ἄν is the force that impelled the man to the crime, and the relative clause explains what the ἄν was, as though it were "a curse that makes a man do" etc. Observe that the point of the comparison is the εὐμβος felt on the one hand by those who look on the man-slaver and

on the other by Achilles; and that the poet has with some sacrifice of clearness relegated his main thought **θάμβος ἔχει εἰσορόωντας** to a subordinate position. He means *ὡς δ' ὅτε θάμβος ἔχῃ εἰσορόωντας ἄνδρα ὅς τε κατακτείνας ἐξίκετο* κ.τ.λ.

482. **ἀνδρὸς ἀφνειοῦ**: the homicide exiled from his own land takes refuge with a chieftain among whose retainers he will enrol himself in return for sustenance and protection. The chief is described as **ἀφνειός** because only the wealthy could afford to keep such a retinue of "broken men."

487. **ἐπὶ γήραος οὐδῶ**: a phrase recurring also in **X** 60 and several times in the *Odyssey*. To translate (as is usually done) 'on the threshold (*i.e.* at the beginning) of old age' suits the passages in the *Odyssey*, but not those in the *Iliad*, where *great age* is the point. In the *Iliad*, therefore, it seems necessary to take **οὐδῶ** = **ὁδῶ**, 'on the path of old age'; cp. **ρ** 196 **φάτ' ἀρισφαλὲ' ἔρμεναι οὐδὼν**, *he said that the way was slippery*. This interpretation suits all the passages.

489. **ἀρήν**: **C** 100 n.

491. **ἐπὶ . . . ἔλπεται**: 'continues to hope.'

497. **γυναιῖκες**: *i.e.* concubines.

498. **τῶν μὲν πολλῶν**: 'of those many.' **ὑπὸ . . . ἔλυσεν**: *tnesis*. The rhythm of this line is unusually bad and unepic, and it would be better away. Its omission would bring out more sharply the superiority of Hektor alone to all the rest.

499. **οἶος**: because beside him all the others counted as naught. As a matter of fact none of Priam's other sons does anything (but get killed) in the *Iliad*, with the exception of Paris.—**αὐτός**: 'by himself alone.'

509. **πρώην**: in fact twelve days before.—**κτείνας**: mark the accent. **ἀμυνόμενον περὶ πάτρης**: cp. Hektor's own words, **M** 243 *αἰς οἰωνὸς ἀριστος, ἀμύνεσθαι περὶ πάτρης*, 'the one best omen of all is to be fighting for fatherland.'

506. **ποτὶ στόμα**: in order to touch the chin, a suppliant act. **χείρ'** is for *χειρὶ*, and **ὀρέγεσθαι** = *reach out*. This is better than reading *χείρ'* (*χείρα*) as object of *ὀρέγεσθαι*. There seems to be no instance of *ὀρέγεσθαι* = *ὀρέγειν*.

507. **ὕφ' . . . ὥρσε**: *tnesis*, 'roused in Achilles desire to make lament for his father.'

510. **ἀδινά**: **Π** 481 n. —**ἐλυσεῖς**: 'slipping down,' see on **Ψ** 393.

514. No doubt spurious; the *γυῖα* (= *arms and legs* in

Homer) are not the seat of *yearning* (!), though it is natural enough for fear to be said to depart from them, as in **z** 140 καὶ ἐκ δέος εἴλετο γυίων—a passage which may have inspired the author of this line.

515. χεῖρὸς ἀνίστη: 'raised him by the hand'; for the gen. see on **N** 383.

518. ἄνσχεο (ἀνά-σχεο) is elsewhere always an imperative.

522. κατ' . . . ἔξευ: *tnesis*. On the contraction see *Gr.* 1.

525. ὥς: explained by ζῶειν ἀχνημένοις.

527-8. δοιοὶ πίθοι δῶρων κ.τ.λ.: 'two jars of the evil gifts that he gives.'—ἕτερος (*another of two*) is not improperly used here, since the one good jar stands as a unit on the one side, balancing the unit of evil formed by the two jars on the other side. ἑάων: a most obscure word, of whose parentage nothing is known. It evidently means here *good things*.

This passage is hardly so much an allegory as a specimen of the mode in which man in his primitive way interprets the puzzles of the universe. When he asks himself whence come good and ill, the answer he gives is that they are dispensed by Zeus from great store-rooms which lie in his palace. When he goes on to ask, in primitive pessimism, why man receives more ill than good, the reply is that there are two jars of ill against one of blessings. Thus the man is most fortunate who gets a mixture of the two, for the unlucky man receives ill alone.

Some (as Plato—who, however, quoting from memory and with more than his usual carelessness, gives the line as κηρῶν ἔμπλειοι ὁ μὲν ἐσθλῶν αὐτὰρ ὁ δειλῶν) suppose that there are only two jars spoken of, one of ills and one of blessings. In that case we must place a comma at οὔδαι and supply ἕτερος μὲν before δῶρων: cp. **X** 157 τῇ ῥα παραδραμένην, φεύγων, ὁ δ' ὅπισθε διώκων (i.e. ὁ μὲν φεύγων), and a closer parallel, **H** 418 τοὶ δ' ὠπλίζοντο μάλ' ὧκα ἀμφοτέρων, νέκυάς τ' ἀγέμεν, ἕτεροι δὲ μεθ' ὕλην (i.e. ἕτεροι μὲν ἀγέμεν), 'then they made them ready very swiftly for either task, some to bring the dead, and some to seek for wood.' The meaning will then be that while at the best (for no one gets nothing but blessings) a man may have half-and-half of good and evil, some men get evil only. It is difficult to decide between the two views. Plato's evidence is of great weight, and its value is not impaired by the inaccuracy of his quotation. The parallels quoted also strongly favour this interpretation.

529. ὧ μὲν κ' ἀμμίξας δῶχ' : 'to whomsoever Zeus gives of both mingled.' *πίθοι* were large jars used for wine, and the evils and blessings are spoken of as if they were kinds of wine (Monro).—*τερπικέραυνος* : Π 232 n.

531. λωβητὸν ἔθηκεν : 'he bringeth him to scorn.'—*τῶν λυγρῶν* : the article expresses contrast, *of the other things, the wretched ones*. See on 388.

532. βούβρωστις : from βούς and βι-βρώσκω, *eat*. The word is best taken, with the scholiasts, as meaning *gaulthry, οἶστρος* : 'a fatal gaulthry drives him o'er the earth.' The metaphor is a favourite one in Greek ; cp. Aesch. *Prom.* 681 οἶστροπλήξ δ' ἐγώ | μάστιγι θέλα γῆν πρὸ γῆς ἐλαύνομαι.

535. πάντας ἐπ' ἀνθρώπους : the meaning of ἐπὶ is the same as in ἐπὶ χθόνα (532), 'over all the earth.' Transl. *among*.

538. ἐπὶ . . . θῆκε : *tnesis*.

539. κρείόντων : almost proleptic, 'to be rulers.'

540. ἀλλ' ἓνα κ.τ.λ. : 'but one he begat to an untimely doom.'—*παναώριος* is virtually equivalent to *μυνηθάδιος (lasting a short time)* A 352 and *ώκύμορος* A 417. Cp. Eur. *Alc.* 167 ff. [αἰτήσομαι]

μηδ', ὥσπερ αὐτῶν ἡ τεκοῦσ' ἀπόλλυμαι,
θανεῖν ἄωρους παῖδας, ἀλλ' εὐδαίμονας
ἐν γῇ πατρώᾳ τερπνὸν ἐκπληῆσαι βίον.

543. ἀκούομεν : *know by report*.—εἶναι represents ἦσθα of *oratio recta*.

544. ὅσσον κ.τ.λ. : 'all that Lesbos out to sea (ἄνω, cp. ἀνάγειν, *put to sea*) holds within its bounds.' Though ὅσσον is neut., its antecedent is τῶν in 546. The name *Makar* connected with Lesbos is one which in various slightly differing forms is found all over the east of the Mediterranean. It has been plausibly identified with the Phoenician Melkart, the god of sailors, who appears on the Isthmus of Corinth as Melikertes. 'Seat of Makar' will thus indicate that there was a settlement of Phoenicians in Lesbos.

545. καεῦπερ : 'farther up,' because forming part of the table-land of Asia Minor. To a Greek on the coast a journey either inland or to sea (cp. ἄνω 544) was "up."—*Ἑλλάσποντος* includes the sea on the W. coast of the Troad, as well as the narrow channel to the N., to which we now confine the name. This latter could hardly be called ἀπείρων.

546. **κεκάσθαι**: here only with a gen. (*excel them*); cp. *διαφέρειν τινός* in the same sense.

550. **πρήξεις**: lit. *thou wilt achieve*; 'for 'twill avail thee naught to sorrow' etc. Cp. 524 *πρήξις*.

551. **πρὶν κ.τ.λ.**: as the text is printed, **πρὶν . . . πάσῃσθαι** is an independent sentence: 'before that, thou wilt suffer also another misfortune,' *i.e.* die. We may, however, put a comma at **ἀνστήσεις**, in which case the meaning will be 'thou wilt not raise him up before thou suffer' (die), *i.e.* not at all.

553. **ὄφρα κεν . . . κεῖται**: 'so long as Hektor shall lie.' —**κεῖται**: a rare subjunctive form. See on T 32.

557. **ἐπεὶ . . . ἔασας**: 'since thou didst at the first suffer me,' *i.e.* Achilles from the very first, without hesitation, allowed him to plead his cause. No object to **ἔασας** is required; the next line is an undoubted interpolation intended to supply one.

560. This sudden outburst on Achilles' part has been adversely criticised on the ground that Priam has said nothing that should cause so sudden a change of tone. It is in fact a master-stroke of art. Nothing could indicate more vividly the terrible struggle through which Achilles is passing, and which makes him intensely sensitive to even the most innocent word which can be supposed to imply hurry or doubt. He must work the matter out in his own way and at his own time, if it is to be carried through at all. And it is thoroughly natural that a man (most of all the hot-tempered Achilles) should feel some irritation at repeated prayers to do a thing which he has already, under compulsion, decided to do.

562. **γέροντος**: Nereus.

563. **καὶ δέ**: 'ay and'; cp. 370 n. — **ὃς γιγνώσκω . . . ὅτι θεῶν τίς εἴηγε**: by the common *hyperbaton* the *αἰ* is brought over from the subordinate to the main clause. **οὐδέ με λήθεις** merely amplifies **ὃς γιγνώσκω**.

565. **οὐ γάρ κε κ.τ.λ.**: 'for no mortal would have dared.' **βροτός** contains the *protasis*, the meaning being 'no one, if he were merely a mortal.' For the opt. referring to past time cp. Gr. 42. 1 Obs.

567. **μετοχλίσσειε**: 'would have prised back.' The derivation of the word and its connexion with *ἄλλος* or *μοχλός* are very obscure. If it is connected with *rectis* the *F* is neglected.

568. **τῷ**: *therefore*, because I am acting under divine compulsion, and not of my own will.

569. **μή σε κ.τ.λ.** : i.e. *μή οὐδὲ σὲ αὐτόν*, 'lest I keep not my hands even from thee thyself.'

576. **ὑπὸ ζυγῶφιν** : 'from under the yoke.' For the case-ending in *-φιν* see *Gr.* 7.

577. **καλήτορα** : *crier*. Cp. Lat. *calator*, an attendant (Plautus).—**τοῖο** : contrasting use, 'of the other, the old man.'

580. **καὶ δ' ἔλιπον** : 'and they left there' on the waggon.

581. **ὄφρα κ.τ.λ.** : that is, that he might wrap the body up before he gave it. The leading thought (as commonly in Greek) appears in a subordinate clause; cp. Thuc. 7. 14. 2 *ἀφ' ὧν ἔχοντες ἤλθομεν*, *from what we had when we came*.

583. **νόσφιν** : not bringing him into the *μέγαρον*, but taking him into another room.

584. 'Lest he (Priam) should not keep back his wrath in his grieving heart.'

586. The subjunctive **ἀλίτῃται** after the optatives preceding is intolerable and un-Homeric. The line is probably an interpolation. In 570 above Achilles does not say to what lengths he might be provoked to go, and there is no need to suppose he would do more than drive the old king away with violence. The interpolater apparently did not appreciate the poet's effective reserve.

587. **λοῦσαν** : 'had washed.'

588. Of the two *φάρεα* (580) one, we may suppose, is put as a cover on the bier, the body clad in the **χιτῶν** being wrapped in the other.

592. **σκυθμαινέμεν** : inf. for imper.

593. **εἰν Ἄιδος** : supply *δόμῳ*.

595. It is not easy to say how Patroklos was to obtain his share. Perhaps a portion of the clothing would be burnt in his honour; and some of the costly things would be reserved to be buried with his ashes when taken back to Greece. **καὶ τῶνδε** : 'of these too,' in addition to those already burnt on the pyre in Ψ.

597. The **κλισμός** seems to be identical with the *θρόνος* of 515. They are usually distinguished, the *κλισμός* being lower than the *θρόνος* : see α 130 ff.

598. **τοίχου τοῦ ἐτέρου** : 'by the other opposite wall.' The gen. is local.

601. ἄγων : 'when thou takest him.'

602. καὶ γάρ : 'for indeed.'—The connexion of thought is as follows:—"You may well eat without appearing hard of heart: for even Niobe ate in her grief, and she is actually the type of faithful mourning, and chosen by the gods themselves to embody endless grief before men for ever (617). So you may eat now and yet afterwards (ἔπειτά κεν 619) mourn your son."

603. The number of the children varies in different versions of the story.

607. According to the legend Leto and Niobe were once intimate friends, the daughter, like her father Tantalos, having been admitted to intimacy with the immortals.

608. ἡ δ' αὐτὴ γείνατο : for αὐτὴ δὲ γείνασθαι. The construction, as often, lapses into the direct form. δοιῶ : Apollo and Artemis.

610. κέατο : ἔκειντο.—οὐδέ τις κ.τ.λ. : 'and there was none to bury; the son of Kronos had turned the folk to stones.' How the people were concerned, and why they were turned to stone, is not known.

611. λαοὺς δέ : *paraturis*, for λαοὺς γάρ, *Gr.* 46.

613. ἐπεὶ κάμει : 'when she had wearied of weeping.'

614. ἐν πέτρῃσιν : the slaughter took place in Thebes; then, a long time after, the disconsolate Niobe returned to her home near Sipylos in Lydia, and prayed the gods to end her grief by turning her into stone. νῦν δέ που contrasts this later period with that of the catastrophe.

The so-called Niobe of Mount Sipylos is a rude figure in front of a recess in the face of a cliff near Smyrna. It has, owing to weathering, but a distant resemblance to a human being, but that it is a work of men's hands has been placed beyond a doubt by those who have examined it. According to Mr. Sayce it is "the likeness of the great goddess of Carchemish, and the cartouches engraved by the side of it, partly in Hittite and partly in Egyptian characters, shew that it was carved by Ramses Sesostris himself." The figure of Niobe is described minutely by Pausanias (A.D. 180), himself a native of the district. He says, "The rock seen from near at hand is a precipice, with no resemblance to a woman mourning or otherwise; but if you go farther off you can fancy that you are looking at a female figure downcast and bathed in tears." It is, however, by no means certain that the ancient authors

refer to what is now called the Niobe. This latter is in a recess, so that water does not run over it, and it has no look of weeping; and Pausanias seems to be describing some natural rock. It is therefore likely that the real Niobe is to be looked for farther inland, where indeed a recent traveller claims to have found a rock in all respects answering the conditions.

615. φασι . . . ἔμμεναι : 'is, as they tell.' See on T 416.

616. Ἀχελώϊον : not to be confounded with the famous Achelōös of Western Greece. This one was in Lydia, and is otherwise unknown. It is a common name for rivers in Greece.

617. θεῶν ἐκ may be taken (1) with κήδεα, *her woes from the gods*; or (2) with πέσσει, *by the act (or kindness) of the gods she broodeth*. The latter gives more weight to the fact that the turning to stone was a reward, and is therefore more suitable to the consolation of Priam.

624. ἐρύσαντο : 'drew from the fire.'

629. Mark how strongly the Greek's overmastering admiration for physical beauty speaks in these lines, and how the peculiar beauty of old age is recognised quite as enthusiastically as that of youth.

630. θεοῖσι κ.τ.λ. : 'for he was like unto the gods before him.'

632. ὄψιν τ' ἀγαθήν : 'noble look'; see on N 117.

635. λέξον : from root λεχ, 'lay me in bed.' ἔλεξα and the mid. imper. λέξο, λέξο also occur. Cp. παρελέξατο, 'lay by his side,' 676 *infra*. - ὄφρα καί : transl. 'in order that so.' The exact force of καί would in prose be *in fact*.

636. ὑπό : 'beneath,' as though sleep were a veil.

638. ἐξ οὗ : supply χρόνον, 'since what time my son lost.'

641. νῦν δῆ : 'now at last.'

642. λαυκανίης : the gen. is governed by the κατὰ in καθένκα. See on X 325.

643-1 658, and 644-8=δ 296-300; the lines are probably not original here. Similarly 673-6 are probably imitations of passages in the *Odyssey*.

644. We cannot say how the ῥήγεα differed from the τάπητες, for which see on 230.

649. From the parallel passages ἐπικερτομέων should mean

taunting; but there is no taunt in Achilles' words to Priam. We must therefore take the "taunt" to be levelled at Agamemnon, as though he bitterly assumed that his enemy would thwart him at every opportunity. Transl. 'speaking bitterly.'

650. **λέξο** : cp. 635 n.

652. **ἡ θέμις ἐστί** : 'as custom is.'

655. **γένοιτο** : most MSS. have **γένηται**, 'and in that case (κεν, i.e. if Agamemnon should be told) there *will be* a deferring.' The difference between the two moods is merely one of forcibleness, the difference between *there may be* and *there will be*. See Gr. 42.

657. **ποσσημαρ** : a curious compound on the analogy of **ἐξήμαρ**, **ἀντήμαρ** etc. There appears to be no similar compound of **πόσος** in Greek.—**μέμονας κτερεΐζέμεν** : 'art thou fain to make funeral for.'

660. **μ' ἐθέλεις τελέσαι** : 'art willing that I accomplish.'

661. **ὦδε . . . ῥέζων** : 'by doing thus,' i.e. as he proceeds to indicate. **ὦδε**, as usual, refers forwards (not backwards), though what Achilles is to "do" is implied rather than explicitly stated in Priam's words that follow; he is to give the old man eleven days.

662. As it was an ancient custom to mourn nine days, Priam is giving an unreal reason for the number of days required when he says the time will be wanted to get wood. For this reason 662-3 have been regarded as an interpolation. On the other hand it is argued that the touch is a natural one, Priam being too proud to accept Achilles' offer in its fulness without pleading some absolute necessity for doing so. It is still true that the wood is 'far to fetch'; all that is needed for Hissarlik and the villages of the lower Troad is fetched by horses from the distant heights of Ida.

663. **ἀξέμεν** : Gr. 19. 2.

664. **γοάοιμεν** : a rare instance of the original unassimilated form for the regular **γοώμεν**, 'we should mourn,' if you were to give us the opportunity.

665. **δαίνυτο** : an opt. like **δαινύατο** c 218. See on Π 99.

667. **πολεμίζομεν** : a concessive future, 'we can fight'; cp. Z 71 **ἔπειτα δὲ καὶ τὰ ἔκκηλοι** | **νεκροὺς ἄμ πεδίων σπυλῆσθε τεθνηῶτας**, 'then ye can spoil,' and **ἄσεσθε ἡνῆρα** 717.

671. **ἐπὶ καρπῷ** : grasping by the wrist is a sign of kindly-

ness also in c 258 δεξιτερὴν ἐπὶ καρπῷ ἐλὼν ἐμέ χεῖρα προσήδα (Penelope speaking of Odysseus).

673. For the πρόδομος see Appendix C.

676. παρελέξατο : cp. 635 n.

681. ἱερούς : 'stalwart' ; cp. K 56 φιλάκων ἱερὸν τέλος, and ω 81 Ἀργείων ἱερὸς στρατός. See on Π 407.

683. οὐ νυ κ.τ.λ. : 'thou at least, then, hast no thought of harm, (seeing) how thou bidest (ἔτι) sleeping.'—οἶον ἔε' εὐδαίς is an exclamatory clause used as a subordinate, as not infrequently both in Homer and Attic. We may say there is an ellipse : '(seeing) how,' '(considering) how' etc. Cp. Z 109 φὰν δέ τιν' ἀθανάτων ἐξ οὐρανοῦ ἀστερόεντος | Τρῳσὶν ἀλεξήσοντα κατελθέμεν· ὥς ἐλέλιχθεν, 'seeing how they rallied' ; Eur. Ion 799 ἀν' ὑγρὸν ἀμπταῖν αἰθέρα . . . οἶον, οἶον ἄλγος ἔπαθον, 'oh, that I might fly away . . ., when I think what pain, what pain, I have suffered.'

686. κεῖο δέ κ.τ.λ. : 'but for thy life the sons thou hast left behind (in Troy) are like to pay.'

687. τοι : dat., 'the sons still left to thee.'

688. γνώῃ : cp. 655 n. The change to the subjunctive here serves to put the supposition of Agamemnon's discovery with more force, and seems to be a rhetorical touch intended to arouse Priam's alarm.

692-3 = Ξ 433-4, Φ 1-2. 693 is here omitted by several MSS.

696. εἰς : 'towards,' not *into*.—ἔλων : 'drove on.'

699. Cassandra is mentioned again in the *Iliad* only in N 366 ff. There is no hint here that she possesses the gift of prophecy which played so important a part in the later epic cycle. At the same time there is nothing to contradict the idea, and the fact that the poet selected her as the first to discern the body of Hektor may have suggested the gift of prophetic power to later writers.

701. ἀστυβοώτην : evidently for ἀστυβοήτην, though there is no other example of assimilation of *η* to *ω*.

702. ἐφ' ἡμιόνων : *i.e.* on the mule-car.

704. ὄψεσθε must be taken as an aor. imper. from the root *οπ-*. For the form cp. *Gr.* 19. 2 and κατεβήσετο 191. The future indic. would be meaningless here.

708. ἀάσχετον : 'intolerable.' Two explanations of the

form are given: (1) it is for *ἀν-ἀνάσχετος* by the steps *ἀν-ἀνάσχετος*, *ἀν-ἀσχετος*, this last form being written *ἀ-ἀσχετος* to prevent confusion with *ἀνά-σχετος*, which has the opposite sense. If this is correct it would be better to write *ἀνάσχετος* and regard *ἀάσχετος* as a late and wrong reading. Mere possibility of confusion does not set aside the laws of linguistic formation. (2) It is an enlargement of *ἄσχετος*.

710. **τὸν . . . τιλλέσθην**: *τίλλομαι* properly = *pluck out one's hair*; this being a ceremonial act of mourning, the verb, in the extended sense of 'pull-out-hair- (in mourning) for,' took an acc. of direct object. So Herod. 2. 61 *τὸν δὲ τίπτονται*, *οὗ μοι ὅστιν ἐστι λέγειν*, 'but whom they beat-their-breasts-for, I am not at liberty to say'; Eur. *Tro.* 623 *κάπεκοψάμην νεκρὸν*, 'and I beat-my breast for the dead.' The same extension of the meaning of intransitive verbs is common in Latin, e.g. *tremiſt haſtam*, 'he trembles-at the spear.'

716. **εἵξατε κ.τ.λ.**: 'make me way for the mules to pass.' **μοι** is ethic dat.

717. **ἄσεσε**: concessive future, see on 667.

720. **τρητοῖς**: 'pierced with the drill,' i.e. either with holes through which straps were passed to support the bedding; or, better, with holes by which to rivet on the ornamental plates or disks: cp. *δινωτοῖσι λέχουσιν* Γ 391, where the epithet probably means 'adorned with circles or spirals' of silver or the like, inlaid. See on Ψ 561. Cp. also Ψ 198 (Odysseus is telling how he made his bedstead), *τέτρηνα δὲ πάντα τέρετρω*.

παρὰ δ' εἶσαν κ.τ.λ.: 'and by the bier they set the singers, leaders of the dirges, who in the dolorous singing- they led the dirges, and the women wailed in concert.' That is, a certain number of professional mourners sing a formal dirge, to which the women keep up an accompaniment. After **ᾄδῶν** the construction is broken in order that it may be explained that the *ᾄδοί* lead and the women accompany. If the construction of **οἳ τε** had been completed, we should have had simply **οἳ τε στονόεσαν ᾄδῶν θρήνον**, and there the whole sentence would have ended.

This method of mourning can be illustrated with curious exactness from modern Greece. Thus in Mr. Bent's account of the dirge which he witnessed at Mykonos, 'the (paid) lamenters who headed the procession broke forth into their hideous wail. As it passed by, women came forth from their houses to groan in concert with the others' (*The Cyclades*, ch. x.). Similarly in Albania "the women sit about the corpse,

and now begins the dirge proper, in which neighbours as well as kinswomen take part. The dirge is always sung in verse, and as a rule consists of a couplet sung by a solo voice, and then repeated by the chorus of women. These dirges are fixed by usage . . . but it sometimes happens that one of the mourners is inspired by her grief to utter a lament of her own (von Hahn, *Albanesische Studien*, 1. 151).

In the three dirges that follow Andromache takes for her theme Hektor's valour, Hekabe his piety and its reward, Helen his gentleness.

725. ἀν' αἰῶνος . . . ὦλεο: 'my husband, thou hast passed away young from life.' ὦλεο is here used in the passive sense corresponding to *lose* in the active ὀλλύναι; cp. Aesch. *Theb.* 317 βοᾷ δ' ἐκκενουμένα πόλις | λαΐδος ὀλλυμένας, 'the city, growing empty as the captive train *passes from sight*, cries out'; *ib.* 554 τοῦσδ' ὀλέσειαν ἐν γῇ, 'let them sink these blasphemers in the earth,' lit. *make them disappear*.

726-7 = X 484-5. With this exception the lament of Andromache is quite independent of that in X.

730. ἔχες: 'thou kepest.' She plays on the name Ἐκτωρ. Cp. E 473 Ἐκτορ, . . . φῆς που ἄτερ λαῶν πόλιν ἐξέμεν: and X 507.

734. πρό: 'before the face of.'

735. ῥίψει. The later Cyclic poets acted on this hint, and related that he was in fact hurled from the battlements of Troy by Neoptolemos, the son of Achilles.—χειρός: for the case cp. N 383 n.—λυγρὸν ὄλεσρον: an adverbial acc., 'in miserable destruction'; cp. *Gr.* 29. 1 (B).

736. ᾧ: the antecedent is τις Ἀχαιῶν.

744. πυκινὸν ἔπος: 'word of wisdom.' The words of Tacitus on his own absence from the death-bed of Agricola have been quoted: *crepissemus certe mandata rocesque, quam penitus animo figeremus*.

745. μεμνήμην: an opt. The clause is "final": 'for me to remember for ever.'

747. ἄδινοῦ: Π 481 n.

749. μοι: ethic dat. 'I knew thee while alive as one dear to the gods, and so in the doom of death' etc.—ἔων: the participle is not concessive; it is emphasised by περ to make contrast with ἐν θανάτοιο περ αἵψῃ.

752. As is natural in the expression of violent grief, Hekabe

words are somewhat disjointed; but her thought clearly is, "though Achilles has treated thee more cruelly than my other sons—cruel as he was to them—yet it has all ended only to thine honour."

753. **Σάμωv** : Samothrace. — **ἀμικθαλόεσσαν** : two interpretations are given : (1) *inhospitable*, as though = ἀπρόσμικτον, connecting with μίγνυμι. The reference would then be either to its shores as dangerous, or to the evil repute of its inhabitants the Σίντιες, A 593. (2) *misty* (connecting with ὁμιχλή), perhaps from the smoke of its volcano Mosychlos, in consequence of which it was regarded as the smithy of Hephaistos. The latter seems preferable, but it is very uncertain. The scholia say the word is Cypriote for *happy*, a statement which cannot be tested.

757. **ἐρσήςαις** : see 419.

πρόσφατος evidently means *fresh*. There are two possible derivations : (1) from root φευ (πρόσ-φα-τος - προσ-φν-τος), the meaning being thus originally *fresh slain*, and this passing into merely *fresh*. The literal meaning might stand here, if we take Hekabe's meaning to be that he *looks* as though fresh-slain; otherwise we fall back on the secondary. (2) Derive from φα- or φαν, *appear*. Thus the word would be the opposite of παλαίφατος, and mean primarily *newly revealed*. In either case we have the difficulty of extracting the idea *recent* from πρόσ. Perhaps we may say that it is not unnatural to speak of a thing that has *just come* as simply having *come*.

759. A favourite Odyssean line not recurring in the *Iliad*. A sudden death without suffering is ascribed to the "painless shafts" of Apollo or Artemis, the goddess generally bringing death to women, the god to men.

763. The dominant thought in Helen's lament is "you were no less kind to me than Paris, little claim as I had to such kindness."

765. **ἑικοστόv** : nowhere else in Homer is it suggested that Troy was not taken till twenty years after Helen left her home. The siege, we are told, lasted ten years, and no doubt some years must be assumed to have been occupied in collecting so enormous an armada as that of the Greeks; but to allow ten years for this, as is apparently done here, is an extraordinary exaggeration. Determined men may be supposed to besiege a town for ten years, but all interest must evaporate from an enterprise that requires ten years of preparation.

There was, however, a legend of a previous fruitless expedition, when the Greeks landed by mistake in Mysia, and had to return home to reassemble their forces. Perhaps this is what is in the mind of the author here. The connexion between ἀλλ' οὐ (767) and 764 would certainly be clearer if 765-6 were away; but in that case it is difficult to see why they should have been interpolated.

766. ἐξ οὗ: supply χρόνον: 'from the time when,' 'since.'

767. ἀσύφλητον: a difficult word apparently meaning 'rash'; cp. I 647.

768. εἰ . . . ἐνίπτοι: this is the only instance in Homer of εἰ with an iterative opt., ὅποτε etc. being elsewhere used. This is a proof of some value that clauses of this kind with εἰ (so common in later Greek) were not felt to be *conditional* clauses at all, but temporal; and it would be a great gain if the grammarians would describe them as such, and abolish the present confusing and unscientific classification of "Ordinary" and "General" Conditions. (See *Classical Review*, vol. iv. p. 202.)

770. ἔκυρή: Hekabe.—ἔκυρός: Priam.

772. ἀγανοφροσύνη . . . ἀγανοῖς: she dwells on her thought with an exquisite pathos.

773. Cp. Z 108 παῖδά τε νηπίαχον καὶ ἔμ' ἄμμορον: X 485 δυσάμμορος. ἄμμορος means literally *deprived of μοῖρα*, the just due of mankind, and hence 'ill-fated,' opposed to μοιρηγενής, 'child of fortune,' Γ 182.

776. ἀπείρων: a peculiar use, as elsewhere (except ε 340 δεσμοὶ ἀπείρωνες) in Homer it is applied only to the expanse of sea or land. The use recurs in the Homeric *Hymns* and the *Scut. Herc.*, and is a sign of lateness. Transl. 'the people in their numbers groaned for answer.'

778. ἄζεστε: imper.; cp. 704 n.

779. πυκινόν: here best taken as 'cunning.'

780. ἐπέτελλε: 'promised.' The word usually = *enjoin*, *lay a charge upon*.

786. καί emphasises.

789. ἄγρετο: ἀγείρω.

790. Omitted by several mss.

791. Cp. Ψ 251, and indeed the whole scene of Patroklos'

funeral, of which the present is almost an abstract. Here, as elsewhere, the poet does not indicate any difference of national custom between the Greeks and Trojans.—κατὰ . . . cβέσαν : *tmesis*.

792. ὁπόσσον ἐπέσχε : 'so far as the fire's strength had gone,' *i.e.* wherever anything was burning.

795. The λάρναξ evidently answers to the φιάλη of Ψ 253.

796. According to Studniczka the covering was put over the coffin, not wrapped round the bones inside it. He quotes a richly-painted Attic cover to a wooden coffin of the fourth cent. found in the Crimea, made, however, not of linen but of very fine wool. In Etruscan graves very fine linen covers are found spread on the stools on which stand the urns containing the ashes.

797. κάπετον : *cp.* Soph. *Ant.* 1403 κοίλην κάπετον χερσὶ ταχύνετε.

799. The reason of the precaution is not very obvious. As they have trusted Achilles' word so long, they might be expected to trust it to the end. εἴατο : (σημαι) 'were set.'

801. τὸ cῆμα : 'the barrow *there*.' Or the art. may mark the return of the narrative from the σκοποὶ to the grave.

801. The scholiasts give a curious variant for this last line :

ὥς οἱ γ' ἀμφάπων τάφον Ἑκτορος ἦλθε δ' Ἀμαζών,
Ἄρηος θυγάτηρ μεγαλήτορος ἀνδροφόνου.

It was thus that the *Iliad* was joined on to later tales of the Trojan war, in which the next event was the coming of Penthesilea, the Amazon queen, and her death at Achilles' hands.



APPENDIX A.

HOMERIC ARMOUR.

IN an exceptionally able monograph¹ published in 1894, Dr. Wolfgang Reichel has shewn convincingly that the views hitherto held on the subject of Homeric armour are in almost every detail erroneous. It is naturally impossible to reproduce his arguments here; but his conclusions are so irresistible, that they have been unhesitatingly adopted in the present work. Speaking broadly, Reichel's position may be stated by saying that, whereas in the old view the Homeric notices of armour were in complete contradiction to the Mykenaeen discoveries, in the new view they are—certain late interpolations excepted—entirely in harmony with these. The intrinsic difficulties of the old theories are well known. In the following sketch, based on Reichel's work, the points will be taken in the following order: (1) ἄσπίς, κάκος, *the shield*; (2) κνημῖδες, *the greaves*; (3) ἐώρηε and the epithets χαλκοχίτωνες, χαλκεοεώρηκες: (4) ζῶμα, *the band*, and μίτρη, *the mitre*; (5) χιτῶν, *the tunic*; (6) ζωστήρ, *the belt*; (7) κορύς, *the helmet*; (8) the λαιχίον: (9) ξίφος, *the sword*. The bow, arrows, and spear do not call for any detailed discussion here. Any question arising in connection with them will be found treated in the notes.

1. ἄσπίς, κάκος.

The construction of the shield is as follows. First, several layers of ox hide (Aias' shield has as many as seven), of a circular shape, are firmly stitched together. Then two points

¹ *Ueber Homerische Waffen Archæologische Untersuchungen*, von Wolfgang Reichel. A. Holder, Wien, 1894.

in the circumference (*a* and *b* in Fig. 3), a little above the level of the horizontal diameter, are taken and drawn towards each other, so that the shield assumes the form shewn in the illustrations (see Frontispiece, Plate V, and Fig. 6).



Fig. 1.



Fig. 2.

It is preserved in this shape by two 'staves' (*κανόνες*), probably of wood, placed inside. One runs from top to bottom of the shield, lying close against the leather throughout its course.

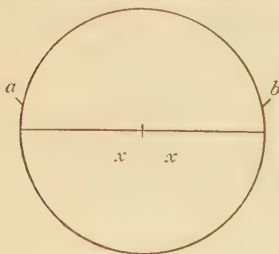


Fig. 3.



Fig. 4.



Fig. 5.

Seen in profile it is of the shape shewn in Fig. 4. The other, (seen from above or below, its shape is that shewn in Fig. 5) is placed horizontally between the points *a* and *b* (see Fig. 3). Along the lines *ac* and *bd* it is laid against the leather; but from *c* to *d* it is free, leaving room for the hand to grasp it (see Fig. 6). It will be seen that viewed from the front the

shield is divided into two unequal hemispheres¹ connected by a sort of bridge. The middle point of this bridge (which will vary

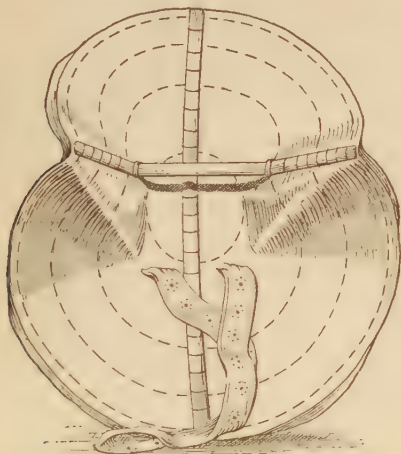


Fig. 6. Interior of shield made after the Mykenaeen figure-of-eight pattern. The two *καρόνες* are shewn, and the *ῥαβδοί* ('back-stitching') of M 297.

in length and width according to the way the sides are drawn in) is the *ὀμφαλός* or 'boss.'² The outer face of the shield was covered with metal, which might be laid on in various manners; an arrangement in concentric rings is a natural one. Shields frequently had studs of metal (*ὀμφαλοί*) disposed round the circumference. The edge of the leather was turned up outwards, forming a rim (*ἄντυξ*), in order to protect the wearer from the sharp edge of the metal face. The shield was suspended by a broad baldrick (*τελαμῶν*) of leather, often richly ornamented, which passed under the right arm and rested on the left shoulder. The baldrick must have been

¹ The object of this was no doubt that the centre of gravity might be below the hand. It will be observed that, viewed from the front, the outline of the shield resembles that of the figure 8, the form given to it in the Mykenaeen representations. See Plates III. and V.

² Schliemann discovered at Mykenai a lion-face mask of beaten gold which may have been originally the *ὀμφαλός* of a shield.

fairly long to allow free manipulation of the shield, but its exact points of attachment are difficult to determine.¹

The size, and consequently the weight, of the shield were very great. When hanging from the shoulder in front, it reached from the neck to the middle of the shin. There were three positions for it. (1) When not in use it could hang behind the back, and would strike against the neck and ankles of the warrior as he walked (cp. **Z** 117). (2) By a pull at the baldrick with the left hand it could be brought round the right side to the front. Supported in this position solely by the left shoulder, while protecting the whole body, it left the wearer's arms free, so that he could hold a spear in each hand or use both for the long thrusting-lance. (3) Crouching down, the warrior grasped the horizontal **κανών** with his left hand and held the shield away from him, its lower rim resting on the ground (cp. **Λ** 593, **N** 157). This would be the natural position at close quarters, unless the sword were being used, when of course the warrior would need to stand his full height. It would then be a matter of choice whether the shield should hang for protection in front or for convenience behind.

From what has been said the various epithets applied to the shield, as **εὐκυκλος, πάντος' εἰς, ἀμφιβρότη, ποδηνεκής, ὀμφαλόεσσα, τερμιόεσσα** *rimmed*, become readily intelligible. We understand too how its weight tired the left shoulder (cp. **Π** 106 **ὁ δ' ἀριστερόν ὦμον ἔκαμνεν, | ἔμπεδον αἶεν ἔχων κάκος αἰόλον**); how easy it was to trip over the shield (**O** 645 ff.), and how it was quite possible to sleep under it (**Ξ** 474 ff.).

It was the great weight of the shield which led to the use of the war-chariot, which, as the poems shew, the warriors did not employ to fight from, but as a means of rapid transport from one part of the field to another. The archers, being shieldless, employ no chariot; and if Odysseus and the Salaminian Aias have none either, the want is to be explained by the fact that their homes are small rocky islands.

Besides that described above there was an alternative form for the Mykenaeen shield. It might be a rectangular oblong, bent into the form of a half-cylinder. This was no doubt the shape of the shield of the greater Aias, who is described as **φέρων κάκος ἡύτε πύργον** (**H** 219). These shields had a small projection on the upper edge for the protection of the face (see Fig. 2 and Plates II and III).

The small circular shield of later times, of which there are no traces in the Mykenaeen relics, is equally unknown to

¹ From experiments I have myself made with shields of buckram, I think the points would be very nearly in the position of *xx* in Fig. 3, below the centre. See Fig. 6.—M.A.B.

Homer. On Agamemnon's shield, as described in the beginning of **Λ**, see notes *ad loc.*

2. κνημίδες. ἐπισφύρια.

The κνημίδες were gaiters of stuff or leather (cp. **ω** 228), going all round the leg and tied with strings at the knee. In only two places in the poem is the material said to be of metal. In **Η** 41 the Achaeans are called χαλκοκνήμίδες, but the line and the one that follows it may be safely regarded as a late interpolation. In **Σ** 613, τεύξε δέ οἱ κνημίδας ἑανοῦ κασσitéροιο, Hephaistos makes greaves for Achilles of tin. This, however, is only natural; the divine smith substitutes



Fig. 7. A gold leg-guard found at Mykenae.

his softest metal for the leather usually employed. The object of the greaves was not protection against the foe; for in that

case Hephaistos would certainly have used something stouter than the weak and practically useless tin. Their sole purpose was to prevent the chafing of the legs by the edge of the shield. Accordingly we find that the archers, since they carry no shield, wear no greaves.

A further protection to the shin was afforded by the guard, a drawing of which is given above, and which is perhaps to be identified with the ἐπισφύριον. The broad band clasps the leg just under the knee (being fastened by a wire which passes through two small holes in its extremities), and the guard is kept in its place by a bar-shaped button of metal attached to the gaiter and passing through the ring of the guard, which is left incomplete for that purpose (see Plate I). Specimens of these guards (one round the knee of a corpse) have been found in three of the Mykenaeen tombs; but—and it is a significant fact—no metal greaves.

3. ἑώρῃς and the epithets χαλκεοῳώρῃκες and χαλκοχίτωνες.

Hitherto the word ἑώρῃς has been understood, wherever it occurs in Homer, to designate a corslet or breast-plate of metal, such as was worn by the Greeks of historic times. But though a certain number of passages are found in the *Iliad*, as we have it, in which ἑώρῃς must have this interpretation, such a piece of armour was unknown to the Mykenaeen age,¹ and to the authors of any but the latest parts of the poems. In the older parts the corselet is always an interpolation.

As used by Homer, ἑώρῃς means 'armour' or 'gear' generally, and does not describe (though it may refer to) a particular piece. Its use is in fact exactly parallel to that of the verb ἐωρήσσειν, which occurs in the general sense of 'arming' *passim*. The author of the interpolations misunderstood this ancient use of the word ἑώρῃς. Supposing it to have the limited signification of his own day, he believed that Homer meant to clothe his warriors in a corslet, but had failed to express himself with so much clearness as was desirable. He accordingly added here and there a few lines (easily to be recognised and removed) which should make the presence of the corslet unmistakable. For ἑώρῃς in the original sense cp. Δ 132, λ 234, ν 371; for interpolations cp. Γ 358, Δ 136, Η 252, λ 436, Ε 99. Of the Achaians the following now

¹ No traces of such a thing as a metal corslet have been found either in the Mykenaeen tombs or in the numerous contemporary representations of warriors which have been discovered.

occasionally appear in our texts with a corslet,—Odysseus, Diomedes, Menelaos, Agamemnon, Achilles, Patroklos, Meges ; of the Trojans,—Hektor, Asteropaios, Polydoros, Agastrophos, Paris, Lykaon, Oinomaos, Phorkys, Othryoneus, and the charioteer of Asios. Yet Nestor, Aias, Teukros, Idomeneus, Antilochos, Aineias, Sarpedon, Glaukos, Pandaros, Kebriones, and many others, have none ; while several of those in the first two lists appear now with the corslet, now without it, sometimes at short intervals of time and without having left the field. In the *Odyssey*, the later of the two poems, and therefore composed nearer to the age when the corslet came to be worn, there is no suggestion of such a piece of armour even by interpolation, although there are several passages where we should expect to find it mentioned, if it had formed an item of the armour of the Homeric age.

The epithet **χαλκεοθώρηκες** (Δ 448, Θ 62) means 'bronze-armed,' the reference being to the shield, helmet, and **μίτρη**, not to a non-existent corslet.

Similarly the frequently recurring epithet **χαλκοχίτωνες**, 'bronze-coated' or 'bronze-clad,' is but a poetical portrayal of the warriors as they appeared covered round with the **ἀσπίς ἀμφιβρότη**, which may certainly, with no great stretch of the imagination, be described as a bronze garment. Cp. **λαῖνος χιτῶν**, Γ 58.

At N 439 f. (and here only) we have the phrase **χάλκεος χιτῶν**,

**ῥῆξεν δέ οἱ ἀμφὶ χιτῶνα
χάλκεον, ὅς οἱ πρόσθεν ἀπὸ χροός ἤρκει ὄλεθρον.**

Here the second line is simply a **εῴρης**-interpolation, its author wishing **χιτῶνα χάλκεον** to mean 'corslet.'

There is nothing to shew what particular piece of armour or method of arming is denoted by the epithet **λινθοεῴρης**, which occurs in B 529, 830 ; 529 and 530 were rejected as interpolations by ancient scholars.

4. **ζῶμα**. **μίτρη**.

There is little doubt that the **ζῶμα**, 'band,' was the loin-cloth or drawers so frequently shewn on the Mykenæan intaglios. If so, it was of course worn next the body.¹ Thus in ε 182 Odysseus speaks of himself as having gone out with only

¹ Reichel, while believing the **ζῶμα** to be identical with the 'Lendenschurz' or loin-cloth of the intaglios, yet thinks that the **μίτρη** was worn next the skin, and that the **ζῶμα** was wound round its lower half. This seems to us unlikely.

a shield and **ζῶμα**, *i.e.* without putting on the **μίτρη** over the latter: **ἀλλ' ἐπόμην κάκος οἶον ἔχων καὶ ζῶμα φαεινόν** ('bright-coloured').

The **μίτρη** is identified by Helbig and Reichel with a piece of armour of which specimens (presumably pre-historic) have been found in Euboea and Italy.¹ This is a richly ornamented band of metal (no doubt lined with leather) worn round the waist and fastened at the back. In the front, where it is broadest, it is nearly a foot wide, but it becomes rapidly narrower towards its extremities, so that at the back its breadth is not more than three inches. The **μίτρη** appears to have been generally hidden by the **χιτών**, which was worn over it (see below); but the epithet **αἰολομίτρης**, which would otherwise be pointless, seems to shew that the **χιτών** was sometimes worn under the **μίτρη**. In that case the **ζωστήρ**, if worn, would come immediately upon the **μίτρη**: which seems a strange arrangement.

There are several passages where the **μίτρη** is indicated by the general word **εὔρη**.

5. **χιτών**.

This was a woollen or linen garment of the shape of a loosely fitting jersey with short sleeves, and reaching nearly to the knees. It was worn over the **μίτρη**, and clasped round by the **ζωστήρ**. When violent exertion was contemplated, the **χιτών**, in order to give freedom of movement for the body and arms, was pulled up a little at the waist, falling over the belt in a loose fold (cp. Γ 359 n.).

In Π 419 **ἀμιτροχίτωνες** means wearing the **χιτών**, but no **μίτρη**.

6. **ζωστήρ**.

This was a belt of leather, sometimes very broad, worn over the **χιτών** and **μίτρη**. It was plated with metal and often richly ornamented.

7. **κορύς**.

The helmet was more or less of the shape shewn in Plates I and V. It was surmounted at the top by a short tube

¹ In view of the brevity of the Homeric notices of the **μίτρη**, the identification cannot, however, at present be regarded as certain, and any explanation of this piece of armour must be accepted with reserve.

which formed a socket for the plume (λόφος), but had no metal 'crest' like the later Greek helmet, nor had it either visor or cheek-pieces. It was secured by a strap under the chin. The foundation of the helmet was of leather; but as the epithets χαλκήρης, πάγχalkος, etc. shew, was partially or wholly overlaid with metal.

The following are the most probable explanations of certain difficult words connected with the helmet.

φάλος: 'horn,' a horn-like projection as shewn in Plates I and V. A helmet might have one, two, or four of these. **ἀμφίφαλος**: 'with a horn (or horns) on each side.' **τρυφάλεια** (properly an adj. with κορύς understood) is for τετρυ-φάλεια (**τετρυ-** = *quadr-*), and means 'a four-horned helmet.'

φάλαρον (cp. Lat. *phaleræ*): a 'boss' or 'knob' of metal riveted on to the helmet. **τετραφάληρος**: 'with four bosses,' probably one in front, one behind, and one on each side.

The epithet **αὐλώπις** (strictly *tube-eyed*) may be translated 'horn-eyed'; that is, two φάλοι projecting forward in front are somewhat imaginatively regarded as eyes. This idea is not extravagantly fantastic, for a snail's horns are or contain its eyes.

χαλκοπάρης, 'bronze-cheeked,' does not imply cheek-pieces (they would indeed make the wearer rather than the helmet bronze-cheeked, since the Homeric helmet was without these; the 'cheeks' of the helmet are merely the front part of the sides. So ships are called **μιλτοπάρηοι**, 'vermilion cheeked.'

The word **κυνέη**, a common synonym of κορύς, is probably not derived from **κυών**, *quasi* 'helmet of dog-skin'; but from **κυ-**, *hollow*, with suffix *να*.

8. Λαιχίον.

This was worn only by archers, and took for them the place of the shield. It was the complete skin of an animal dressed with the hair on (cp. **λάσιος**, 'shaggy'). The head of the skin was fastened on the left shoulder, close up to the neck of the wearer. When he needed to use it for protection, he grasped the lower part of the skin (say, by one of the legs) with his left hand, and held it before him just as a man might lift up a cloak for a similar purpose.

9. Ξίφος.

A number of swords have been found at Mykenai, of which

Schuchhardt says, 'Their blades are always of bronze ; in fact iron has not been found in any one of the graves. They are all double-edged and of peculiar shape; they start with a considerable breadth, they gradually decrease along their great length, and finally end in a point. Dr. Schliemann has already remarked that they are much too slight in proportion to their length (3 feet) to have been used for the stroke.' This appears also from the intaglios, in which the sword is always used for the thrust (see Figures 1 and 2). 'Some of the blades are decorated along their whole length with representations of running animals' (Schuchh.), like the dagger-blade shewn in Plate III. The hilt, which ended in a pommel, had a circular disc-shaped guard, but no 'basket.' Some of the hilts and pommels discovered are plated with gold very richly ornamented.

Note on the Dagger-blade, Plate III.

The illustration represents a bronze dagger-blade with 'marvellous inlaid work' (Schuchhardt), found by Schliemann at Mykenai. The subject is a great lion-hunt. There are three lions and five hunters. Two of the lions are running away, but the third, who has been wounded in the flank, has turned and is rushing upon his pursuers ; he has struck the foremost to the ground. The fallen man's legs are entangled in his shield, which is of the rectangular shape mentioned above, § 1. Next to the left comes a hunter, who, protected by a shield of the other shape, is driving a long spear into the face of the lion. His shield evidently bears some ornamentation. Behind comes a third with a rectangular shield slung behind his back, and thrusting with his spear with both hands. This man's head and that of the second are improperly represented as between the spectator and the spear-shaft. The fourth man is an archer ; by a similar error to that mentioned above, the artist shews his left arm in front of the bow-string. The fifth wears a figure-of-eight shield slung behind him, and he also grasps his spear with both hands. The *τελαμών* of the third and fifth man are plainly seen. All wear the *ζώμα*. The whole composition is full of action and spirit, and is the work of a genuine artist. Observe the skill shewn in the grouping of the hunters, in the variety of their attitudes, and in the disposition of the shields, which are arranged so that the two shapes come alternately ; and note also how, while one of the fleeing lions thinks only of escape, the other has turned his head to see the fate of his companion who assails the men.

‘The effect of this powerful drawing,’ says Schuchhardt, ‘is still further heightened by the use of colours; for the whole picture is formed by various metals inlaid on a thin bronze plate. This plate was then let into the blade. The colours are apportioned as follows: the lions and the parts of the men shewn as naked are inlaid in gold, the trousers and the shields in silver, while all accessories, such as shield-straps and devices and the patterns of cloth, are given in a black substance. The ground is coated with a dark enamel, on which the figures detach themselves admirably.’

‘On the other side of this blade are represented a lion and five animals of the gazelle type. The lion has seized the hindmost, while the others are rushing away.’

APPENDIX B.

THE HOMERIC USE OF μέλλω.

THE following account of the Homeric use of μέλλω is taken, with some omissions and verbal alterations, from an instructive and interesting article by Mr. Arthur Platt, recently published in No. 41 of the *Journal of Philology*. There can be no doubt as to the correctness of Mr. Platt's scheme.

μέλλειν properly means *to be likely*, and its uses with a present, an aorist, and a future infinitive respectively following are to be clearly distinguished.

I. μέλλω with Present.

Root-meaning: (α) ‘I am like to be *now* acting in such a way,’ or ‘I *probably am* acting.’ (Cp. K 326)

οἱ που μέλλουσιν ἄριστοι
βουλάς βουλεύειν

‘where the chieftains are probably now taking counsel.’

Hence (β): ‘I am like to act *as a rule* in such a way,’ or ‘I probably act.’ Cp. Λ 364—

ὦ μέλλεις εὖχεσθαι ἰὼν ἐς δοῦπον ἀκόντων

‘to whom, belike, thou prayest when going amid the din of the javelins.’

So c 19 ὄλβον δὲ θεοὶ μέλλουσιν ὀπάζειν

‘it is the gods, methinks, who give wealth.’

Hence (r) the Imperfect of μέλλω with Present Infinitive has a force similar to that of *oportebat* with Present. Cp. a 232

μέλλεν μὲν ποτε οἶκος ὄδ’ ἀφνειὸς καὶ ἀμύμων
ἔμμεναι

‘this house was like once to be rich,’ ‘must have been rich.’

This sense is identical with μέλλω and an aorist, it being equally possible to make the reference to past time either by μέλλω or by the infinitive following. See below.

Indifference to this the proper use of μέλλω with a present infinitive is regarded by Mr. Platt as an evidence of the late date of any passage in which it is found.

II. μέλλω with Aorist.

Root-meaning: ‘I am like to *have acted* in such a way,’ or ‘I *probably have acted*.’ Cp. z 133—

τοῦ δ’ ἦδη μέλλουσι κύνες ταχέες τ’ οἴωνοι
ρίνον ἀπ’ ὀστεόφιν ἐρύσαι

‘dogs and birds have, belike, already torn.’

Hence come the meanings *must have, may have*. Cp. δ 377—

μέλλω ἀλιτέσθαι

‘I must have offended.’

N 777 ἐρωῆσαι πολέμοιο μέλλω

‘I confess I may have withdrawn.’

C 362, a gnostic use—

καὶ μὲν δὴ πού τις μέλλει βροτὸς ἀνδρὶ τελέσσαι

‘a man may have done it before now’

(‘any one may do it’).

So Ω 16 μέλλει μὲν πού τις καὶ φίλτερον ἄλλον ὀλέσσαι

‘A man may have lost (men may lose) some other even dearer than this man.’

III. μέλλω with Future.

This is the simplest and most familiar use.

Root-meaning: (a) ‘I am *about to do*,’ the future time being denoted not in any way by μέλλω, but by the future infinitive.

Hence (β) 'I am *thinking of* doing, 'I *mean to* do'; (γ) 'I am *destined to* do.' Examples are unnecessary.

These distinctions observed by Homer, as shown above, afterwards disappeared; and in Attic the Present and Future Infinitive (in verse the Aorist also) were used indifferently in the future sense.

APPENDIX C.

THE HOMERIC HOUSE.

THE plan given on Plate VI is taken from Prof. Jebb's *Introduction*, p. 58. It may be regarded as representing the ordinary house of a Homeric chief in its general features.

The αὐλή or 'court-yard' was open to the air; it was not paved, and resembled a farm-yard both in appearance and dirtiness. It contained an altar of Ζεὺς Ἐρκείος.

αἴθουσα. The Homeric house had commonly two αἴθουσαι or colonnades; one in front of the μέγαρον, the other (facing this one) along the wall which divided the αὐλή from the street. The former appears to have been a vestibule leading to the μέγαρον, but not extending the whole width of the latter; at the sides were small chambers. The whole of this structure, chambers and αἴθουσα together, no doubt formed the πρόδομος. Hence we find that visitors regularly have a bed made up for them ἐπ' αἰθοῦσῃ, and are also found sleeping in the πρόδομος (see Schliemann's *Tiryns*, pp. 201-236, and plan ii.) The plan on the opposite page shows αἴθουσαι extending all round the αὐλή.

The μέγαρον was the common hall or sitting room of the palace. The μέλιτος and λίανος οὐδός were thresholds or broad steps made respectively of ash and stone, and raised above the level of the floor of the μέγαρον.

The ἑσχάρη was the hearth, round which the inmates of the house sat, and at which all the cooking was done.

The γυναικωνῆτις was the women's part of the house. It contained several rooms.

The expression μυχὸς δόμου means merely 'interior of the house,' but is sometimes used to imply a part of the house beyond the γυναικωνῆτις as shewn in the plan. The famous bedchamber of Odysseus appears to have been situated in it.

The ὀρσοεύρη was a postern communicating with a passage (λαύρη) which ran along each side of the μέγαρον and communicated with the αὐλή.

For a full description of the house the reader is referred to Prof. Jebb's *Introduction*, *loc. cit.*

APPENDIX D.

THE HOMERIC CHARIOT.

THE body of the Homeric chariot was very light, and when not in use was put away on a stand; see Θ 441, 'The noble Shaker of Earth unyoked the steeds and set the car upon the stand, and spread a cloth thereover.' Thus when the chariot is being got ready the first thing to do is to put the car upon the wheels, as is done at E 722. There all the parts of the divine chariot are of metal, even those which in the human chariot are made of wood. This is in accordance with the usual custom of describing all the gear of the gods as made of the most precious substances. Even the straps are of gold and silver, instead of leather. The eight spokes, instead of six or four, are not usual in representations of early Greek chariots. There are, however, one or two cases of this number known. The thongs with which the car is plaited may mean either the breastwork round the sides, or more probably the actual floor of the car, which is woven of straps in order to make a springy standing-place. This device is known to have



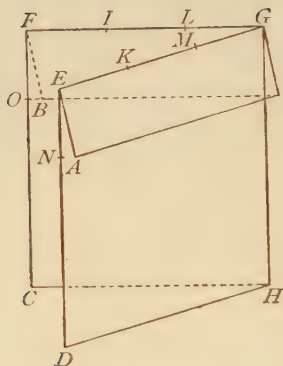
PLATE VI.—THE HOMERIC HOUSE OF THE ODYSSEY

(From Prof. Jebb's *Introduction to Homer*)

To face p. 624



been employed in ancient Egyptian chariots. The rail ran round the front, and on each side ended in a curved projection which served as a handle in getting into the car. These two handles are probably meant by the 'two rails'; there is no reason to suppose that there were two rails all round, one above the other. The pole seems to have been separate, and to have been put in when the chariot was being set up for use. A detailed account of the manner in which the yoke was fastened to the end of it is found in Ω 265 ff. There were no traces, except in the rare case when a third horse was harnessed at the side, as in the chariot of Patroklos Π 148 ff. The goddesses in E 7. c. have only two horses, which are harnessed to the yoke by two broad breast-straps fastened at both ends to the yoke.



The accompanying diagram represents the material for a Doric **ΧΙΤΩΝ**. A piece of stuff ABCD is taken; the edge AB is then folded over to the depth of EA (= FB). The double edge EGF now becomes the upper border of the garment. The points L, M are pinned together on the left shoulder, and the points I, K on the right shoulder. The stuff at LG, MG now hangs down by the left side under the arm, which has been thrust through the opening LGM. Similarly KE and IF hang down on the right side. The edges EN and FO might be sewn together, or ND and OC, or the whole of ED and FC; but this was not necessary, as the garment was so much wider than the body that one edge could be folded well over the other and kept in place by the girdle. The edge AB would fall somewhere about the waist.

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